

The Eighteenth-Century Woman



The
Metropolitan
Museum
of Art,
New York

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The Eighteenth-Century Woman

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Text by Paul M. Ettessvold

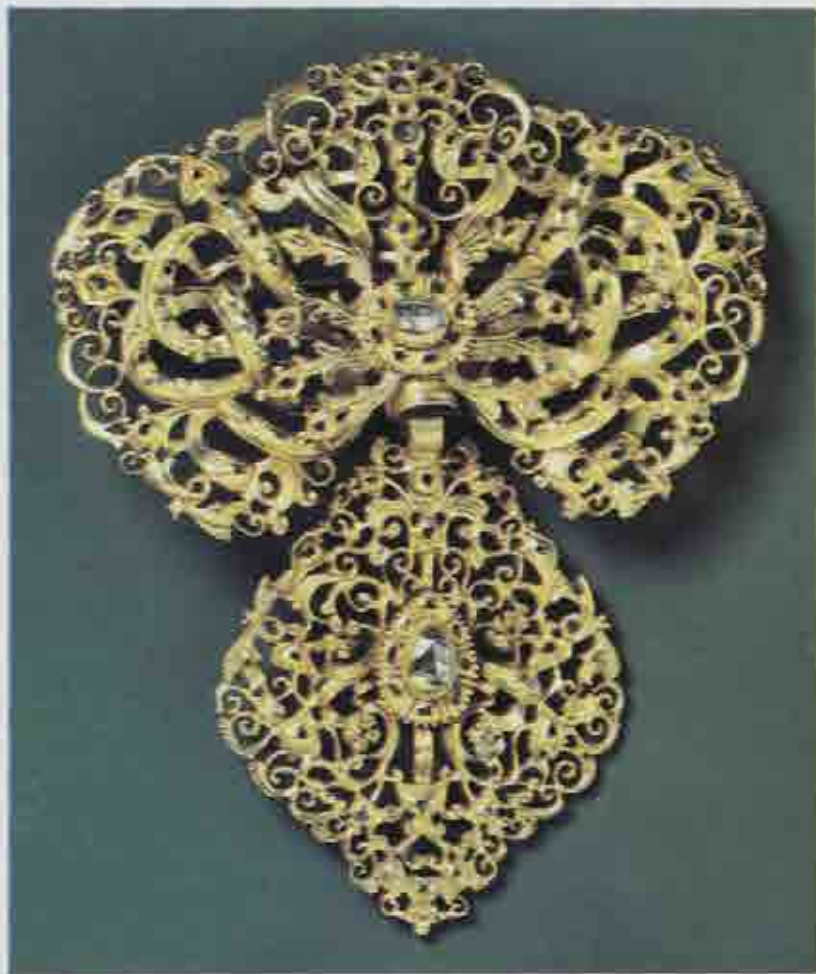
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On the cover: Brocaded silk ball gown. French, about 1770. The Metropolitan Museum of Art, Purchase, Irene Lewisohn Bequest, 1961. CI. 61.13.1ab

Back cover: Chini-patterned silk taffeta. Detail of an afternoon dress. French, about 1770. The Metropolitan Museum of Art, Purchase, Irene Lewisohn Bequest, 1960. CI 60.40.2ab

Above: Brooch pendant of diamonds set in gold. Portuguese, early 18th century. The Metropolitan Museum of Art. Gift of Marguerite McBey, 1980. 1980.345.9

Right: Satin-striped silk faille evening gown spot-brocaded with flowers and leaves. English, 1770. The Metropolitan Museum of Art, Purchase, Irene Lewisohn Bequest, 1962. CI 62.29.1ab

Many people have helped gather the art objects together for this exhibition, both from European and American museums and from private collections. A special debt of gratitude is owed Ingrid Bergman, the Nordiska Museum; Mogens Bencard, the Rosenborg Palace; Madeleine Delpierre, Musée de la Mode et du Costume; Yvonne Deslandres, Union Française des Arts du Costume; Nadine Gasc, Musée des Arts Décoratifs; Bianca du Mortier, the Rijksmuseum; Richard Roxson, Castle Howard; Ann Coleman, The Brooklyn Museum; Adolph Cavallo, the Philadelphia Museum of Art; Claudia Kidwell, the National Museum of American History.

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P.M.E.



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Foreword

The eighteenth century before the outbreak of the French Revolution was a time marked by extravagance and splendor in the lives of the elite. It was also an era of great change — a time during which science and economic theory flourished along with the currents of radical thought that were to bring down the monarchy. It is a paradox that the century was profoundly feminine in its character. Women were involved in all aspects of the arts, politics, and intellectual life. For women of the upper class, fashion was a matter of primary concern, and it is, therefore, through fashion that one learns so much about daily life during the *ancien régime*.

The Metropolitan Museum has been collecting French costumes and accessories since the turn of the century and has one of the most comprehensive collections in the world. It is, then, no surprise that the current exhibition, *The Eighteenth-Century Woman*, is a remarkable selection of riches culled from the Costume Institute's vast holdings and augmented with paintings, sculpture, other costumes, and decorative arts from other departments and collections. In view of Diana Vreeland's long career in fashion, it is most appropriate that she should select eighteenth-century costume as the theme of her tenth consecutive exhibition at the Museum. The eighteenth century was, of course, the era during which women surpassed men in the richness of their dress. Mrs. Vreeland, as special consultant to the Costume Institute, has brought her own sense of style and her highly developed eye to bear in the new exhibition, and she presents the eighteenth century as it was — intimate, intriguing, and splendid.

Mrs. Vreeland was aided in this endeavor by Stephen Jamail, her special assistant, and by designers Jeffrey Daly and Maureen Healy. Paul Ettesvold, assistant curator in the Costume Institute, performed a crucial role as coordinator of the exhibition and principal author of this publication. Stella Blum, curator of the Costume Institute, was deeply involved in every aspect of the exhibition and in all the careful preparations that surrounded it. Elizabeth Lawrence, master restorer, accomplished with her usual finesse the task of recreating the original silhouette of all the eighteenth-century costumes in the Museum's collection.

Philippe de Montebello
Director
The Metropolitan Museum of Art

Foreword

The eighteenth-century woman — what made her unique and how does she differ from women of other times?

Women have always been aware of the power of their femininity, but never has womanly wile been applied with such grace, subtlety, and ultimate success as it was during the eighteenth century. With her hips expanded by panniers, waist made small by corsets, and breasts pushed high above a low décolletage, the eighteenth-century woman appeared supremely feminine, submissive, dependent, defenseless. She was, however, a force cloaked in silks, ruffles, fringes, artificial flowers, and laces.

Beyond herself, the woman of the eighteenth century went on to spin a web that included her surroundings. By degrees, she softened and shaped her environment. She made her apartments, salons, and boudoirs, and their furnishings an extension of herself — scaled to her size and decorated to her taste. So persuasive was the charm and grace of the atmosphere she created that men became willing complements to her in appearance, manners, and movements. On easy terms with men, the eighteenth-century woman won their respect and through artful maneuvers and calculated coquetries became a profound influence on the politics, economics, and aesthetics of her era.

In our exhibition, the beautiful costumes of opulent brocades, luxurious satins, and delicate taffetas, along with their exquisite trimmings, help to provide us with an insight into the silken strategy with which remarkable eighteenth-century women molded their century in their own image.

Stella Blum
Curator
The Costume Institute

Introduction

The fortunate few of the eighteenth century dreamed and lived and danced in one of history's most glorious periods. We are, of course, talking of the survivors — who are the only interesting people of any era.

The century burst like a rose and spent itself lavishly, blowing its vitality in a strong and beautiful way all over the Western world. It was a century of quality, artistry, precision, and scholarship. Light, opportunity, and exultation were everywhere. The architecture, the porcelains, the gardens were sublime; every teacup and every flower was very special. The colors were clear and clean — exquisite greens, porcelain pinks, and the wonderful blue that France has always been famous for.

Our own concepts of architecture and decoration were established in the eighteenth century. The interiors, the arrangements of the furniture, and the furniture itself were really all the first bloom of the way we live today, though we live much less lavishly. The comfort with which we live, the way a house is organized, the living in it, and the care of it were all creations of those days. Do you realize what a house was before the eighteenth century? It was huge — enormous and dark — with no halls. You went from room to room to get to a room and suffered drafts and cold.

In the sixteenth and seventeenth centuries women definitely had power — if those around them were powerful and rich. But in the eighteenth century, women often found their way alone and with greater ease, as their talent was recognized and needed. They wrote books; they administered huge estates; they ran small businesses; they created salons where intellect and revolution found a place for expression; they ran convents, which were small worlds where women could live in great protection; and, of course, some women ruled great nations.

Women lived in towns and cities with new privileges. They dressed in the beautiful silks, linens, and muslins that we wear today. They pranced through the minuet, a very special dance that the partners had to know totally, for there was nothing haphazard about dancing — or living — in those days.

This world of the Rococo and the Baroque was also a time of revolution. But revolution is a part of life; it helps convert the possible into the real. And women particularly are always having revolutions of sorts.

Visualize some of the many colorful women, these tireless letter writers and avid travelers of the world:

Lady Mary Wortley Montagu, who journeyed into remote parts of Asia and went twice around the world alone.

The marquise — the beloved Pompadour — who was painted wearing gowns of café-au-lait-colored silk and surrounded by flowers, or in Turkish pants while planning and directing more palaces and gardens and lovely rooms filled with exquisite Sèvres porcelains.

The grand and dignified Georgiana, Duchess of Devonshire, presented to us by Gainsborough walking through her vast estates.

Emma Hamilton, who, while living in Naples, drew all men and women to her feet by her incredible beauty and her amazing postures and poses, through which she became a living work of art.

The Marquise du Châtelet — beautiful, erudite — who read and wrote both Latin and Greek and was mistress of the beloved Voltaire. They say when she visited the king she pointed her nipples with two large rubies — much to her sovereign's delight.

And all the while, Catherine, empress of all the Russias, was buying entire libraries and great collections of art — creating an empire for the land she adopted with such grace and passion.

These women lived in a world of promise, optimism, and possibility. They had their dreams — as all women of all times have had — but they dreamed of a world of independence and privilege, and proceeded to create it themselves.

Diana Vreeland
Special Consultant
The Costume Institute

The Eighteenth-Century Woman



Above: Figure 1. Base of gaming bag. Blue velvet couched in gold and silver threads with the royal arms of France and Navarre. The small *L* between the cartouches may stand for Louis XV. French, mid-eighteenth century. The Metropolitan Museum of Art. Gift of Mrs. Edward S. Harkness, 1930. 30.135.178

Opposite. Figure 2. Left: Olive-green silk day dress (*casaquin* and petticoat). Italian, about 1740. The Metropolitan Museum of Art. Rogers Fund, 1926. 26.56.47a-g. Right: Blue and silver brocaded afternoon dress (*robe volante*). French, about 1730. The Metropolitan Museum of Art. Gift of the Estate of Annie-May Hegeman, 1950. CI 50.40.9

The memoirs of survivors of the French Revolution are filled with nostalgia for the lifestyle of beauty and elegance that had been destroyed by the mobs. Even Talleyrand, who went on to have a glorious career under Napoleon, once said that no one who had not experienced the *ancien régime* could realize how pleasant it had been. Today one need only visit the galleries of any major museum to become familiar with the paintings and porcelains made for the favorites of the Rococo kings. Period rooms with their carved boiseries and gilded furnishings invite the viewer to imagine himself in those settings. Portraits of court beauties and statesmen give one these people's physical likenesses, just as memoirs and journals regale readers with anecdotes of the writers' daily lives. Although art and literature tell us a great deal about the eighteenth century, for many people they are removed from the human element; it is sometimes difficult to imagine that a Sèvres coffee service exhibited in a vitrine was used in daily life. The art form that possibly reveals the most about what people were like in the eighteenth century is costume. Of all the decorative arts, it is the most comprehensible to everyone, for, although fashions change, the choices and necessities involved in dressing oneself are experienced by everyone daily.

During the reign of Louis XIV (1643–1715) France consolidated her role as the international leader of fashion, a distinction that has only recently been seriously challenged. The ostentation displayed at the Palace of Versailles, where the Sun King assembled his nobility in indolent splendor, set the tone for the succeeding regimes. The shrewd policies of the king's finance minister, Jean-Baptiste Colbert, promoted the textile and luxury trades, establishing French fashion on a solid foundation that has outlasted wars and governments for almost three hundred years. The eighteenth century was a period of unbridled luxury and hedonism mixed with great economic prosperity and radical philosophical ideas. Although France was the wealthiest country in Europe, she experienced, as the century progressed, a gradual weakening of her colonial empire and a decline in her position in international affairs. Members of society, however, were not concerned with matters of policy; their primary occupation was the pursuit of a life of wit and style — an escape from boredom at all costs.

From Lisbon to St. Petersburg, aristocrats and the newly rich bourgeoisie were ardent Francophiles who





Opposite: Figure 3. *Left*: Green silk brocaded evening gown (*robe à la française*). French, about 1770. The Metropolitan Museum of Art. Rogers Fund, 1932. 32.35.2ab. *Right*: White silk taffeta formal dress (*robe à la française*) with woven and handpainted design in green. French, about 1778. The Metropolitan Museum of Art. Purchase, Irene Lewisohn Bequest, 1954. CI 54.70ab

Below: Figure 4. Two women of the late seventeenth century with their hair dressed in the *fontanges*. From Maurice Leloir, *Histoire du costume de l'antiquité à 1914*, vol. 10. Paris, 1935

avidly followed French fashions. They were prepared to spend a great deal of money on their clothes, their motto being, "Thy habit should be as costly as thy purse can buy." The cost of clothes in the eighteenth century lay almost entirely in materials; tailoring and the construction of dresses was still a rather elementary business and represented only a small part of the total cost of a man's suit or a lady's court dress. Most of the fabrics we are familiar with today — with the obvious exception of man-made fibers — were in use in the eighteenth century. Cotton was the most revolutionary textile. It began as a luxury fabric and became universally available by the end of the century. The Industrial Revolution in England introduced a number of inventions that helped to ease the production of textiles throughout Europe: the flying shuttle (1733), the spinning jenny (1765), the power loom (1785), and improved knitting machines. Costume also gained a wider range of colors and tints because of strides in the sciences of optics and color.

By our standards, women's fashions in the eighteenth century evolved very slowly. The fabrics, colors, and elaborate trimmings changed often, but the basic sculptural form of the dresses women wore stayed practically the same for years at a time. Four basic silhouettes predominated: the narrow bustle gown of the late seventeenth century; the flowing *sacque* gown with cascading rear pleats, which prevailed from about 1720 to 1770; the English-inspired fashions of the 1770s and 1780s with their fitted backs; and the classically inspired tubular gowns of the last decade. The shape of the cuff could be changed, the neckline could be altered, and panniers or hoops could be slightly modified without changing the basic dress, which was constructed either as one piece or, more often, as an overdress and petticoat. The shape of the torso was achieved with the aid of a tightly laced cone-shaped corset that pushed the breasts up and forward. A sturdy linen chemise, with trimmings of lace or ruffles at the neckline and cuffs, was worn underneath. Drawers, or *caleçons*, were generally worn only by old ladies out of prudishness or for extra warmth. Heavy petticoats also helped to fight the chill and to support the overdress.

Louis XIV loved splendor, magnificence, and extravagance in all things, and he inspired his whole court to indulge in luxuries — especially clothing. Hismorganatic wife, Madame de Maintenon, attempted to reform the fashions at Versailles in the 1680s after her preference for

somber colors and modest necklines. She was followed in these tastes by older women, but the younger ones rebelled and exaggerated the shapes of their dresses. The bodices were tight and narrow, with a split overskirt drawn back and pinned up over a hip pad or *cul de Paris*. The cone-shaped petticoat thus revealed was riotously trimmed with flounces and embroideries, most often applied horizontally. These gowns must have been heavy and tiresome to wear for long periods. The narrow look of this costume was further emphasized by tall ribbon-and-lace coiffures called the *fontanges* (Figure 4). A minor mistress of Louis XIV, the



Duchesse de Fontanges, disheveled her coiffure while hunting and tied her hair up with her ribbon garters. Considering that the duchess died in 1681, the story may be apocryphal, but, nevertheless, her name was applied to the tall headdress of knotted ribbons and wired lace that predominated for the next thirty years. The wired headdress, worn at a sharp angle off the forehead, was also known as a "commode." The Duc de Saint-Simon in his memoirs remarked that the commode put "the faces of the wearers in the middle of their bodies." The fashion persisted in France until 1713, when a simple, flat head covering worn by an Englishwoman, the Countess of Shrewsbury, caused a sensation and the *fontanges* fell from favor.

Below: Figure 5. White China silk handpainted with floral sprays. Detail of a walking dress (*robe à la polonaise*). French, about 1780. The Metropolitan Museum of Art. Purchase, Mr. and Mrs. Alan S. Davis Gift, 1976. 1976.146ab

Opposite: Figure 6. Rose-colored silk taffeta afternoon dress (*robe retroussée dans les poches*) with *chiné* floral pattern. French, about 1775. Anonymous loan. L 39.29.lab

With the death of the Sun King in 1715, a radical change occurred in French society. The regent, the Duc d'Orléans, a cultured man and a great lover of the arts, rejected the mien and manner of the conservative old king. He devoted himself to an outburst of high living, which had a considerable effect on aristocratic fashions. Ladies who had been wearing loose negligee gowns in the privacy of their apartments or for casual afternoons in their gardens could now make loose fashions appropriate for general wear. The new *sacque* dress (Figure 2) hung from

the shoulders in voluminous folds, with the extra material at the back gathered into a series of double box pleats. These gowns were variously called *contouches*, *andriennes* (after Terence's comedy *Andria*, in which the leading actress wore a maternity dress), or, later, *robes volantes*. Conservative and prudish older ladies like the dowager Duchesse d'Orléans found the *sacque* licentious. Here are the duchess's comments in a letter dated December 20, 1721, to her cousin the Princess of Wales:

The wide skirts which are worn everywhere are my aversion. They look insolent, as though one had come straight out of bed. . . . The fashion of the beastly skirts first dates from Madame de Montespan. She used to wear them when she was pregnant, so as to hide her condition. After the King's [Louis XIV's] death, Madame d'Orléans revived them again.

The skirts of the *sacque* were extended by dome-shaped metal or whalebone hoops covered with linen. The introduction of the hoop into France in the first decade of





the eighteenth century is credited to either the English or the Spanish. The materials that were lavishly stretched over these hoops were lighter in weight than the fabrics used earlier and were bolder in pattern and color as well.

Over the next twenty years the sacque evolved into the *robe à la française* (Figure 3). It was popularized by Madame de Pompadour and became the most enduring feminine fashion of the eighteenth century. As the style developed, the voluminous folds of the sacque gradually gave way to a defined waistline, which was pulled down into the corset in the front. The pleats at the back were sewn down a few inches from the top and organized into crisp folds. The sleeves were close-fitting to the elbow, where the pleated winged cuffs were replaced by overlapping tiers of ruffles that echoed the sleeve ruffles, or *engageantes*. In time, hoops became even more exaggerated, and elliptical in form instead of round. Trimmings of lace and ruching and passementeries were concentrated at the neckline, down the front opening of the dress, at the sleeve ruffles, and across the front of the exposed petticoat. A ladder of ribbon bows called an *eschelle* covered the stomacher, and ribbons were also worn on the sleeves, around the neck, and in the low, curled coiffure.

With the ascension of Louis XVI to the throne of France in 1774, women's fashions entered a cycle of innumerable changes. This was sparked by the extreme youth of the sovereigns and their intimates, who were tired of the formal *robe à la française* and desired to create new silhouettes with an element of fantasy. Anglomania, which had already affected men's clothes and the cut of ladies' riding habits, reached its greatest heights not only in fashion, but in the design of the carriages, pavilions, and gardens of the late eighteenth century. There was a return to a simpler, more primitive or natural life based on the writings of the *philosophes*, especially Jean-Jacques Rousseau.

The *robe à l'anglaise* (Figure 10), with its fitted back and curved sides following the natural line of the corseted waist, replaced the *robe à la française* for all but the most formal occasions. The bustle, seen in the early years of the century, returned to extend the back of the skirt, which was balanced by a scandalously low neckline, often covered with a plumped *fichu* that created the effect of a pouter pigeon. The skirt was worn short enough to expose the feet and ankles, a fashion that may have





Figure 7. *Left:* Yellow China silk taffeta walking dress (*robe à la polonoise*). American, about 1778. The Metropolitan Museum of Art, Gift of the Heirs of Emily Kearny Rodgers Cowenhoven, 1970. 1970.87ab. *Right:* Yellow satin walking dress (*caraco* and petticoat). French, about 1775. The Metropolitan Museum of Art, Gift of Irene Lewisohn, 1957. Cf 57.57ab

originated with the ballet dancer's costume *à la Camargo*. If the skirt of the overdress could be pulled up on the inside by tapes to create a triple swag, the dress was known as a *robe à la polonoise* (Figure 7). (Costume historian François Boucher suggests that this term derives from the tripartite division of Poland in 1772.)

Another fashion popular in the last quarter of the century involved a hip-length bodice, or *caraco* (Figure 7), and a separate skirt. For daywear, the redingote dress, with its long sleeves and collar with revers borrowed from the tailored riding coat, was another fashion alternative. There was also a *levite*, a long, straight morning gown secured at the waist by a loosely draped sash. Its name came from the costume of a Jewish cleric in a Théâtre Française production of Racine's *Athalie*.

As each new fabric, color, and garment appeared, it was given a fanciful name taken from the theater, current events, literature, music, or perhaps the country from which the French adopted it. For example, the color puce was named by Louis XVI, who thought it looked like the color of fleas! The trimmings of lace, fringe, silk flowers, ribbon, and metallic braid were also subject to the caprices of the fashion leaders and were changed at an alarming rate.

For the fashionable woman, having her hair dressed was one of her most important rituals and one that was very time-consuming. Hairstyles also reflected the events of the era and assumed enormous proportions in the reign of Louis XVI. Ladies wore towering replicas of sailing ships in their hair to celebrate the victory of the warship *La Belle Poule* on June 17, 1778, during the American Revolution. Sentimental *poufs* in the simple style endorsed by Rousseau were also popular; some of them represented pastoral scenes complete with farm buildings, cattle, and tiny people.

The French Revolution completely overturned society, and fashions became politically symbolic. It was dangerous to appear in public in silks and velvets, while the red, white, and blue cockade was the badge of a good *citoyen*. After the emotional strain and deprivations endured during the Reign of Terror, the French were ready to forget their problems and to celebrate the future. They turned to the styles and philosophy of the Greeks and Romans, a society completely different from the one they had just destroyed. The neoclassical current had been growing since the discovery of the ruins of Herculaneum



Opposite: Figure 8. Man's velvet formal coat embroidered with floral design. French, 1775–80. The Metropolitan Museum of Art. Gift of Lily Daché, 1968. 68.45.

Right: Figure 9. Detail of white satin vest embroidered with flowers and insects. German (?), about 1798. The Metropolitan Museum of Art. Gift of Lee Simonson, 1939. CI 39.13.150

in 1738 and the excavation of Pompeii in 1749. The "classical fever" infected the major and the minor arts in the late Louis XV and the Louis XVI periods. Many fashionable hairstyles, accessories, and costumes were called "à la Greque," although most of them bore little relationship to the ancient styles.

The strongest classical influence showed in the popularity of white linen or cotton gowns (Figure 10). This was a fashion in the English taste that was popularized by Marie Antoinette and her ladies as early as 1778. According to the painter Madame Vigée-Lebrun, "the princesses were not remarkable when seated on the benches, being dressed in cambric muslin gowns, with large straw hats and muslin veils, a costume universally adopted by females at that time." The classical styles of the late nineties had slowly evolved out of the costumes of the previous two decades, with inspiration coming from the historicizing costumes in the paintings of Peyron and David and from the classically costumed actors like Lekain or Mademoiselle Clairion.

The "chemise dress" was basically a tube with a drawstring at the neckline, another at the high waistline, and short sleeves. The bustle continued to be worn for a number of years, but it was positioned higher as the waistline rose. Eventually the bustle disappeared and a train swept along the ground behind the wearer. Sandals, antique-style jewelry, Kashmir shawls, and classically curled hairstyles completed the ensemble.

Men's costumes did not undergo the same great changes in the eighteenth century. The essential components of today's man's suit were established during the reign of Louis XIV. They were a coat, a waistcoat, and knee breeches, which were worn with a white linen shirt with a ruffled front (*jabot*) and a pleated neckband (*rabat*). The general lines of this costume became simplified as the century progressed, so that the early silhouette bears little relation to the suit worn during the Directoire period (1795–99).

The areas of change in men's clothing were principally the coattails (Figure 8), the length of the waistcoat, the shape of the cuffs, and the types of fabrics employed. Coattails and cuffs became successively smaller, and the hem of the waistcoat rose from the knees to the waistline. Fabrics for men's clothes were similar to those used for ladies' dresses in the first half of the century: damasks, corded silks, and velvets for dress wear and gold and silver brocades for state occasions. Elaborate





Figure 10. Madame de la Châtre, by Elisabeth Vigée-Lebrun. Oil on canvas. French, late eighteenth century. The Metropolitan Museum of Art. Gift of Jessie Woolworth Donahue, 1954. 54.182

embroideries along the borders of the garments (Figure 8) and special buttons enriched the ensemble. The decoration used on the coat and waistcoat had become restrained by the 1770s, and the fabrics used for daywear became simpler and lighter in weight. One new addition to the male wardrobe was the frock coat, or *frac*, which was worn with a contrasting waistcoat and breeches and was the forerunner of the modern sports jacket.

For most of the eighteenth century, children were dressed like miniature adults, complete with powdered wigs and tightly boned corsets. It was the new attitudes expounded by Jean-Jacques Rousseau in his book *Emile* (1762) that freed children from the constraints of adult costume. Rousseau had been influenced by John Locke's work *Thoughts on Education*, in which the author condemned the confining of children in swaddling clothes or other restrictive attire. Little girls were now given simple frocks of linen or muslin girded at the waists with wide, colorful sashes. Little boys wore skirts until they were "breeched" at age five or six; then they were put into short jackets and pantaloons or trousers, the latter being taken from the common wear of sailors and peasants. The new children's fashions foreshadowed the adult fashions that emerged later in the century.

The eighteenth century was very feminine in its character, for it was an age when women were deeply involved in every facet of the arts, politics, and letters. If a woman was in society, one of her chief concerns was her wardrobe. Being a fashion leader required a fortune — or at least good credit — and, above all, distinctive taste. Unlike women of today, who can rely on their couturiers to present completed models, eighteenth-century women had to direct personally the fashions they wore. In consultation with her tailor or milliner a lady chose fabrics and trimmings and created a design for a desired costume. By the end of the century, a few fashion journals were in circulation and a small group of designers were beginning to assume a creative and dictatorial role over fashion. Rose Bertin, Quinault, Baulard, and Sarrazin were rivals for the patronage of society and the court, and anecdotes of their fads and follies are recorded in the memoirs of the period. Unfortunately, we cannot attribute any surviving costumes to these designers' ateliers, as their works were not labeled.

Three women dominated French fashion and thus the

fashion of Europe in the eighteenth century: the Marquise de Pompadour and the Comtesse du Barry, both mistresses of Louis XV, and Queen Marie Antoinette, wife of Louis XVI. Of the three, Madame de Pompadour was the most enlightened patron and set her mark so firmly on the Louis XV style that it is often called *le style Pompadour*. She surrounded herself with the finest art objects of the age — clothes, books, jewelry, porcelain, and furniture. There was scarcely an eighteenth-century artist, poet, or philosopher of the first rank whom she did not patronize lavishly. She imposed her exquisite taste on the court, redecorating the royal apartments and châteaux all with the same touch of natural and delicate gaiety. Madame du Barry learned from her predecessor to employ only the best artists, which was fortunate, as she had a *nouveau riche* taste for ostentation. However, in her day, when conspicuous splendor was the fashion, Madame du Barry's residences and gowns were considered magnificent.

Marie Antoinette had neither the beauty nor wit of the previous fashion arbiters, and she did not understand the responsibilities of her position. At times it seemed the only title she valued was that of fashion leader. Her influences on the decorative arts are best seen at the Petit Trianon, with its classic interior and exotic gardens, and in her considerable wardrobe. Marie Antoinette's taste vacillated with each new fad. With the help of her milliners and hairdressers, the young queen created fashions that were imitated by most other women and were ruinously expensive for all concerned.

The constant search for something new and wondrous reveals a skepticism that pervades eighteenth-century ideas. La Bruyère in the sixth edition of his *Les Caractères* (1691) dryly anticipated the endless cycle of fashion changes:

A fashion has no sooner supplanted some other fashion than its place is taken by a new one, which in turn makes way for the next, and so on; such is the fickleness of our [French] character. While these changes are taking place, a century has rolled away, relegating all this finery to the dominion of the past.

Yet, despite the continually changing fashions, the quality and beauty of the surviving eighteenth-century costumes are all the justification one need proffer in their defense.

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Figure 11. Queen Maria Leczinska, by Louis Toqué. Oil on canvas. French, 1740. Lent by the Musée National du Château de Versailles. SL 81.82.2



Checklist of the Exhibition



WOMEN'S COSTUMES

Formal Dress

Taupe-colored wool striped in mustard, pink, henna, and indigo blue, with silver-gilt embroidery in a conventionalized flower-and-scroll pattern

English, about 1690
The Metropolitan Museum of Art
Rogers Fund, 1955
55.54ab

This gown, one of the finest surviving seventeenth-century costumes, is the most important European costume in the Museum's collection. Though worn by a lady of the Wodehouse family of Kimberley House, Norfolk, the dress is French in cut, with its straight skirt drawn in at the waist and its fitted bodice looped up at intervals at the sides and held with small gold pins. The dress was supported by a bustle or *tournure*, which concentrated the fullness at the center back. Similar gowns can be found in the dated Nicolas Arnoult costume plates, although those examples are elaborately embroidered. The English love of embroidery can be seen not only in costume and accessories of this period, but also in the upholstery and wall hangings with which homes were decorated. An engraving of Mary II by J. Smith after a portrait by Vandervorst shows a similar dress. The very early use of a foliate *rocaille* pattern and the technical quality of the embroidery indicate that this dress is the work of a professional embroiderer aware of the latest artistic currents on the Continent — possibly one of the Huguenot refugees who settled in England after the revocation of the Treaty of Nantes in 1685.

Jacket (*casquin*)

Quilted white linen embroidered with polychrome silks in a floral and ribbon pattern, edged and laced under the sleeves with yellow silk ribbon

Swedish, late 17th century
Lent by the Nordiska Museum, Stockholm
SL.81.91.6a

In the eighteenth century aristocratic Swedish ladies wore quilted jackets and contrasting petticoats at home during the long winters. Many of these garments were embroidered by the ladies themselves, and all were in bright colors, which helped to keep the spirits up during months of cold and snow.

Jacket (*casquin*)

Dark brown silk damask trimmed with silver braid, foliate embroidery in salmon-pink silk and silver metallic threads, silver metallic buttons, and silver lace, with cuffs of pale blue, tan, and cream silk floral brocade edged with coral and white silk ribbon

Italian, 2nd quarter of 18th century
The Metropolitan Museum of Art
Purchase, Catherine Breyer Van Bommel Foundation Gift, 1981
1981.2107

In the first half of the eighteenth century, ladies wore *casquins* and petticoats for daywear as an alternative to the formal *robe à la française*. The *casquin*, or jacket, was cut like a dress but came only to the hip. Usually the skirt was of a contrasting material or color and ended at the ankles. This popular costume was the basic ensemble for ladies of the bourgeoisie and for servants. This Italian *casquin*, once in the Simonetti Collection, Rome, is an elaborate example of the style, which enjoyed great popularity in Italy and is often seen in contemporary paintings. The contrasting silk cuffs rounded at the edges were pinned back in imitation of gentlemen's cuffs of about 1725. The back of the costume is fitted.

Formal Dress (*robe volante*)

Polychrome lace-pattern silk brocade on an ivory-colored ground in a floral, foliate, and gourd design; stomacher embroidered with multicolored silks and silver and gold metallic thread in a floral and gourd design, edged with silver and gold metallic lace

French, about 1725
Lent by the Musée des Arts Décoratifs,
Paris
SL.81.84.lab

Afternoon Dress (robe volante)

Pale blue and silver mirror-silk brocade in a large floral and foliate pattern
 French, about 1730
 The Metropolitan Museum of Art
 Gift of the Estate of Annie-May Hegeman, 1950
 CI 50.40.9
 Illustrated, page 7

Late in the reign of Louis XIV, loose-flowing gowns with pleats gathered at the back neckband were worn as undress wear by daring ladies who liked the ease and comfort of this garment. The famous actress Madame Dancourt popularized these gowns by wearing one in Terence's *Andria*, after which such gowns were often called *andriennes*. As the style developed the gathers were formalized by being drawn into one or more flat pleats, and a dome-shaped hoop or pannier was worn to extend the material around the wearer. When a lady moved, air was trapped under the hoops and she appeared to be floating; thus the name *robe volante*. This type of dress is often erroneously called a "Watteau sack," despite the fact that Antoine Watteau had little to do with the creation or dissemination of the fashion. According to the *Mercure de France*, by 1729 robes volantes were "universellement en règne, on ne voit presque plus d'autres habits" (universally in vogue, one hardly ever sees any other kind of dress).

Formal Dress (closed robe)

Brown satin with a lace pattern in beige and orange silks
 English, about 1735 (remade later)
 The Metropolitan Museum of Art
 Purchase, Irene Lewisohn Bequest, 1964
 CI 64.14

The closed robe was popular in England in the second quarter of the eighteenth century. It had a close-fitting bodice, deeply set sleeves with small winged cuffs, and short, flat robings. The attached skirt was made with a short center fall gathered at the waistband and tied behind the waist inside the bodice. A dome-shaped hoop or

pannier of canvas, wicker, or buckram supported the heavy brocade skirt. A modesty piece edged with a lace "tucker" was generally worn to hide the chemise.

Day Dress (casaquin and petticoat)

Olive-green silk in a white floral pattern
 Italian, about 1740
 The Metropolitan Museum of Art
 Rogers Fund, 1926
 26.56.47a-g
 Illustrated, page 7

Afternoon Dress (robe à la française)

Cream-colored figured silk brocaded with polychrome silks in an allover floral pattern, trimmed with self-fabric ruching and green and coral braid
 French, about 1740
 Lent by the Musée de la Mode et du Costume, Paris
 SL 81.83.2ab

Petticoat

Quilted green silk embroidered at the hem with yellow and white silks in a floral, foliate, and *rocaille* border, with a waistband of blue, white, and black braid
 Swedish, about 1750
 Lent by the Nordiska Museum, Stockholm
 SL 81.91.6b

Riding Coat

Dark brown camlet with attached vest of light blue satin and matching collar and cuffs, trimmed with gilt cord and brass buttons
 English, about 1750
 The Metropolitan Museum of Art
 Purchase, Mr. and Mrs. Alan S. Davis Gift, 1976
 1976.147.1

Riding habits for ladies made their appearance during the reign of Charles II. They were modeled on the male coat and waistcoat and were worn over a shirt or petticoat. This riding coat is made of camlet, a fine fabric of mixed materials including wool, silk, and goat or camel's

hair. The closely woven fabric is nearly waterproof, an important consideration in the English climate. The name "camlet" derives from either "camel hair" or the fabric's place of manufacture on the river Camlet in England.

Day Dress (open robe and petticoat)

Blue silk satin quilted in an allover pattern of squares interspersed with floral motifs
 English, about 1750
 The Metropolitan Museum of Art
 Purchase, Irene Lewisohn Bequest, 1981
 1981.152a-e

Formal Dress (closed robe)

White satin brocaded in shades of red and green in a pattern of leaves and flowers with ogival stems
 English, about 1750
 The Metropolitan Museum of Art
 Rogers Fund, 1936
 36.145

The suburbs of London, near Bishopsgate, were the scene of a thriving silk industry from the early eighteenth century on. The cloth, used principally for dress material, was made by journeymen weavers in an area called Spitalfields, a name that became synonymous with the silks produced there. Working in a dynamic fashion center so close to the London marketplace, the designers of Spitalfields silks changed their patterns often. In the 1750s, when this dress was made, the silks were patterned with garden flowers arranged on an open ground in curving Rococo forms. The wide hoops then in fashion would have shown these materials to good advantage.

Ball Gown (robe à la française)

Cloth of silver with stripes of blue silk and gold tinsel, brocaded multicolored bouquets and chinoiserie motifs, and trimmings of metallic lace and polychrome silk ribbon rosettes
 French, about 1755
 The Metropolitan Museum of Art
 Gift of Fédération de la Soirie, 1950
 CI 50.168.2ab

Ladies of fashion changed their costumes several times a day, but their most splendid gowns were reserved for the evening — for going to dinner, to the opera, or perhaps to a ball and a late supper. A ball gown of this quality would have been reserved for truly ceremonial occasions. The cloth of silver is brocaded with chinoiserie motifs of a curved palm tree and a pagoda interspersed with floral bouquets in the style of Jean Pillement. The silver lace and twisted silk flower trimmings show the milliner's art at its most elaborate. French guild laws restricted the cutting and sewing of formal dresses to a male tailor and his assistants, but a milliner could trim gowns as well as make headpieces. Louis-Sébastien Mercier, in his *Tableau de Paris*, made the following observation on the collaboration of men and women fashion workers: "The seamstresses who cut and sew the dresses and the tailors who make the stays and corsets are the masons of the edifice, and the *marchand de modes* who creates the accessories that give the final graceful touches is the architect and decorator."

Day Dress (robe à la française)

Light salmon-colored silk taffeta with a *chiné* floral pattern in shades of pink, green, and brown; self-fabric trim
French, about 1755
The Metropolitan Museum of Art
Gift of Fédération de la Soirie, 1950
CI 50.168.lab

Chiné taffetas were produced in France in quantity beginning in the second decade of the eighteenth century. They were "in imitation of the Indian and Levantine" fabrics — many of them ikats — that were imported into Europe to satisfy the taste for orientalism. Many *chiné* garments were also called *à la turque*. The colored floral patterns were achieved by dyeing the warp threads before the fabric was woven. This intricate and cumbersome process naturally made the fabric very expensive. Even though the technical process is explained in contemporary trade journals, modern fabric manufacturers have not been able to recreate the finest *chiné* patterns.

Formal Dress (robe à la française)

Blue patterned silk brocaded with polychromed silks in a floral and fruit pattern, trimmed with self-fabric ruching edged with matching ribbon fly fringe
Italian, about 1755 (fabric about 1735)
The Metropolitan Museum of Art
Bequest of Catherine D. Wentworth, 1948
CI 48.187.709ab

Afternoon Dress (robe à la française)

Green and white patterned silk with foliate meander interspersed with floral buds, trimmed with self-fabric ruching edged with matching braid
French, about 1757
The Metropolitan Museum of Art
Gift of Mrs. Robert Woods Bliss, 1943
CI 43.90.49

Evening Gown (robe à la française)

Light blue ribbed silk brocaded with polychrome silks and gold and silver metallic threads in floral and foliate motifs, trimmed with self-fabric ruchings edged with matching fly fringe
French, about 1758
The Metropolitan Museum of Art
Purchase, Irene Lewisohn Bequest, 1962
CI 62.28ab
Detail of fabric illustrated, page 27

Wedding Dress (mantua, petticoat, and court train)

Light blue *cannelé*-woven silk embroidered with polychrome silks in a floral and foliate pattern, with a gold silk lace and *rocaille* meander pattern, trimmed with pale pink braid
Dutch, 1759
Lent by the Rijksmuseum, Amsterdam
SL 81.93.a-c

In 1759, at age twenty-two, Helena Slicher married Baron Aelbrecht van Slingelandt wearing this blue silk *grand panier* gown. The wedding must have been very elaborate, for no expense or effort was spared in the construction of this superb gown with its mantua, petticoat, and rounded train. The elaborately embroidered borders in gold silk *rocaille* patterns and the polychrome silk flowers, including the Dutch tulip, were probably the work of Dutch embroiderers, though the designs are heavily influenced by French models. This is one of the finest surviving dresses of its kind, the only similar one being a 1744 wedding dress in the collection of the Victoria and Albert Museum, London. Jonkvrouw Catharina Isabella Six presented this wedding dress to the Rijksmuseum in 1978. A descendant of the bride, she inherited the dress from her uncle, Higibert Chrétien Bosch-Reitz, curator of the Department of Far Eastern Art at The Metropolitan Museum of Art from 1915 to 1927.

Formal Dress (robe à la française)

Azure-blue satin trimmed with self-fabric ruching in a punched design
English, about 1760
The Metropolitan Museum of Art
Bequest of Mrs. Maria P. James, 1911
11.60.232ab

A formal dress was not considered finished until it had been trimmed with robings along the opening of the bodice, down the skirt front, and along the edges of the pagoda sleeves. Robings of gauze, ribbons, fringe, or silk flowers were supplied by a milliner and could be very expensive, as they were complicated and time-consuming to make by hand. Further, ladies would update their gowns from season to season by changing the robings. This particular dress substitutes for fancy robings self-fabric ruching with a punchwork pattern and pinked edge, made with an awl and a sharp rolling wheel much like a pastry cutter. The National Gallery of Victoria, Melbourne, has a similarly trimmed dress in bright canary-yellow corded silk, and examples can be found in British and American Colonial portraits.

Evening Gown (robe à la française)

Lavender silk faille with brocaded floral bouquets in polychrome silks alternating with an ivory lace-and-flower meander, trimmed with multicolored fly fringe, ribbon ruching, and small silk flowers
French, about 1760
The Metropolitan Museum of Art
Purchase, Irene Lewisohn Bequest, 1959
CI 59.29lab

Day Dress (robe à la française)

Ivory-colored cotton printed with an allover pattern of chinoiserie flowering branches in shades of blue, brown, and red, trimmed with box-pleated self-fabric
French, about 1760
The Metropolitan Museum of Art
Purchase, Irene Lewisohn Bequest, 1964
CI 64.32.3ab

Ball Gown

Beige ribbed silk brocaded with silver-gilt thread and polychrome silks in floral sprays and serpentine meanders, trimmed with gold and silver Cluny-type lace and beige silk ribbon
French, about 1760
The Metropolitan Museum of Art
Gift of Mrs. Hervey Parke Clark, 1961
CI 61.16ab

Figure 12. Two brooches and a pair of earrings. Diamonds and rubies set in silver, Spanish (?) and Portuguese. The Metropolitan Museum of Art. Gift of Marguerite McBey, 1980. 1980.343.5, 6, 7, 17



Skirt

Pink satin quilted in a stylized floral pattern
 English, about 1760
 Lent by Cora Ginsburg, Tarrytown, New York
 SL 81.68.2a

Court Dress (mantua and petticoat)

Delphinium-blue silk self-patterned and brocaded with flat and wrapped silver thread in a pattern of rosettes interspersed with rose sprays, carnations, and plumes, trimmed with silver lace

English, about 1760
 The Metropolitan Museum of Art
 Purchase, Irene Lewisohn Bequest, 1965
 CI 65.13.la-c

Although the English court did not dominate fashion as did its French counterpart, it did require that a special costume be worn for important state ceremonies, coronations, and royal weddings. A court lady wore a mantua and petticoat of rich silk, often elaborately woven or embroidered with gold and silver metallic threads. She further displayed her wealth by trimming the mantua with fine laces and wearing a great quantity of jewelry. In the early eighteenth century a mantua was a loose gown stitched into pleats at the back, with the sides of the skirt pinned up on the hips. By the time this dress was made, the mantua had become a fitted bodice with two hanging vestigial panels at the back, replacing the side draperies. The petticoats were extended on exaggerated panniers, a fashion that was to continue for court wear long after it had ceased to be a feature of fashionable dress. A court dress of similar date can be found in the collection of the Royal Scottish Museum, Edinburgh.

Ball Gown (robe à la française)

Ivory-colored Spitalfields silk figured with satin and ribbed stripes brocaded in green and pink silks with ribbon, floral vines, and scattered flowers, and trimmed with ivory-colored satin-striped net and polychrome silk and paper flowers

English, about 1765
 The Metropolitan Museum of Art
 Hoechst Fibers Industries Gift, 1981
 1981.351ab

Afternoon Dress (robe à la française)

Pale yellow silk with a white lace pattern brocaded in multicolored floral sprays, trimmed with self-fabric ruching

English, about 1765
 The Metropolitan Museum of Art
 Purchase, Irene Lewisohn Bequest, 1975
 1975.206.2ab

Afternoon Dress (robe à la française)

Pale fawn-colored silk taffeta with a satin stripe and brocaded polychrome floral sprays, trimmed with self-fabric ruching

English, about 1765
 The Metropolitan Museum of Art
 Purchase, Irene Lewisohn Bequest, 1960
 CI 60.41.1ab

**Formal Dress (open robe)**

Putty-colored silk ground brocaded in polychrome sprays of flowers and fruit, trimmed with self-fabric ruching and matching fly fringe

English, about 1765 (fabric about 1735)
 The Metropolitan Museum of Art
 Rogers Fund, 1934
 34.108

Afternoon Dress (robe à la française)

Natural linen with crewelwork floral sprays and trellis border in yellow, pink, blue, and green

French, about 1765
 The Metropolitan Museum of Art
 Rogers Fund, 1936
 36.95ab

Ball Gown (robe à la française)

Rose-colored figured silk brocaded in a polychrome design of bands of ermine intertwined with floral sprays, trimmed with matching braid and multicolored fly fringe

French, about 1765
 The Metropolitan Museum of Art
 Fletcher Fund, 1938
 38.30.lab

Ball Gown (robe à la française)

Self-figured white silk brocaded in polychrome floral sprays, trimmed with self-fabric ruching and multicolored fly fringe

English, about 1766
 The Metropolitan Museum of Art
 Rogers Fund, 1925
 25.12ab

Ball Gown (robe à la française)

Beige silk faille brocaded in polychrome floral sprays and leopard-spot meander, trimmed with pink fly fringe and tassels

French, about 1770
 The Metropolitan Museum of Art
 Purchase, Irene Lewisohn Bequest, 1961
 CI 61.34ab

Evening Gown (robe à la française)

Cream-colored satin-striped silk faille spot brocaded with floral sprays and leaves in polychrome silks and silver metallic threads, trimmed with silver lace

English, about 1770
 The Metropolitan Museum of Art
 Purchase, Irene Lewisohn Bequest, 1962
 CI 62.29.lab

Illustrated, Contents page

Afternoon Dress (robe à la française)

Mauve silk taffeta with paired white bands and a *chiné* pattern in shades of red and green; self-fabric ruching

French, about 1770
 The Metropolitan Museum of Art
 Purchase, Irene Lewisohn Bequest, 1960
 CI 60.40.2ab
 Detail of fabric illustrated, back cover

Formal Dress (robe à la française)

Mimosa-yellow silk faille trimmed with matching fly fringe

English, about 1770
 Lent by Shannon Rodgers
 SL 81.114ab

Ball Gown (robe à la française)

Ivory-colored ribbed silk with stripes of light blue and pink overlaid with serpentine garlands and floral sprays brocaded in polychrome silks, trimmed with self-fabric and multicolored fly fringe

French, about 1770

The Metropolitan Museum of Art
Purchase, Irene Lewisohn Bequest, 1961
CI 61.15.1ab
Illustrated, front cover

Formal Dress (robe à la française)

Ivory-colored silk striped in pale green and salmon pink, overlaid with brocaded white and polychrome silk chinoiserie floral sprays, trimmed with ivory gauze and pink and green patterned silk ribbon

French, about 1770

The Metropolitan Museum of Art
Purchase, Irene Lewisohn Bequest, 1968
CI 68.69

Evening Gown (robe à la française)

Green corded silk with a brocade design of rose sprays between undulant flowering vines, trimmed with box-pleated self-fabric bands edged with pink, green, and white braid

French, about 1770

The Metropolitan Museum of Art
Rogers Fund, 1932
32.35.2ab
Illustrated, page 8

Ball Gown (robe à la française)

Yellow silk taffeta striped in white, dark brown, yellow, and pink satin, trimmed with gauze ribbon and floral rosettes.

Austrian, about 1770

The Metropolitan Museum of Art
Gift of Lee Simonson, 1939
CI 59.15.85ab

Afternoon Dress (robe à la française)

Cream-colored satin with rust, yellow, and black stripes, trimmed with self-fabric ruching and cream- and rust-colored braid

French, about 1770

The Metropolitan Museum of Art
Purchase, Irene Lewisohn Bequest, 1966
66.57.2

Bodice of Court Dress

Figured green satin with pink and white silk and silver-metallic stripes and polychrome floral brocade, trimmed with gold and silver lace, polychrome silk ribbon, passementerie, and silk flower buds, with silver metal rear hooks

French, about 1770

The Metropolitan Museum of Art
Gift of Miss Agnes Clarke, 1946
46.42.6

At the court of France, ladies were expected to be in full court dress for all formal occasions. A *dame du palais* or *femme de chambre* who waited on the queen was required to wear full court dress at all times. These dresses had enormous hoops that held out a petticoat ornamented with gold metallic decorations and polychrome silk embroideries. A long train was fastened around the waist and trailed behind the wearer. The bodice, stiffened with whalebone, was completely different from those worn with other dresses. (See illustration on page 19.) The Marquise de la Tour du Pin described one of her bodices in her memoirs:

I wore a *grand corps*, a specially made bodice, without shoulders, laced in the back, but so narrow that the lacing, about four inches wide at the bottom, showed a chemise of the finest batiste through which one could easily have noticed an insufficiently white skin. The chemise had sleeves that were only three inches high, without a shoulder, to leave the neckline bare. The top of the arm was covered with three or four rows of lace, which fell to the elbow. The chest was entirely exposed.

This court bodice is extremely rare, for there are no known examples surviving in France. Full court dresses in cloth of silver cut along the lines of the French court dress are preserved in the Kremlin Museum, Moscow, and in the Royal Armory, Stockholm.

Riding Jacket

Light brown camlet trimmed with self-fabric buttons and military revers

English, about 1770

Lent by the National Museum of American History, Smithsonian Institution, Washington, D.C.
SL 81.92.2

Day Dress (round gown)

Dark brown resist-dyed natural cotton with an all-over floral design in light blue and sienna

American, about 1774

The Metropolitan Museum of Art
Gift of Helen MacCartney, 1926
26.38a

Day Dress (robe à l'anglaise)

Ivory-colored silk taffeta with an all-over *chêne* V-pattern in red, blue, and yellow, trimmed with olive-green braid

English, about 1775

The Metropolitan Museum of Art
Purchase, Judith and Gerson Leiber Gift, 1981
1981.314.1

Textile historians attribute large-patterned *chêne* taffetas to France. However, small *chêne* designs were produced at other European silk centers, especially in England, where they were called "clouded lustrings." It is tempting to postulate an English origin for this dress's fabric, as well as its tailoring. *Chêne* fabrics were popular for summer dresses because they were lightweight.

Day Dress (robe à l'anglaise)

White linen embroidered with multicolored silks in a pattern of floral sprays, small sprigs, and pots of flowers

English, about 1775

The Metropolitan Museum of Art
Purchase, Irene Lewisohn Bequest, 1966
CI 66.34

Linen gowns, plain versions of contemporary dress, were popular with gentlewomen for morning wear in the English countryside. These gowns were very sensible, as they could be laundered often and still retain a fresh appearance. They were often decorated with embroidery, usually stitched by the wearer herself. Embroidery was considered a gentle, feminine occupation for ladies of all classes of society. The lively floral embroidery on this day dress was probably done from a ready-made pattern, although the embroiderer has individualized the floral bouquets.

Evening Gown (robe à la piémontaise)

Ivory-colored taffeta striped in blue and yellow-gold silk and silver metallic threads, overlaid with floral sprays brocaded in polychrome silks and colored metallic threads, and trimmed with self-fabric ruching edged with matching fly fringe

German, about 1776

The Metropolitan Museum of Art
Gift of Mrs. Leo S. Gold Schmidt, 1961
CI 61.11

A *robe à la piémontaise* is a variant of the basic *robe à la française*, except that the rear pleats, instead of being attached, float freely from the neckline to the center back. The style is named after a princess of the House of Savoy who wore a gown of this type in Lyons in 1755. Another rare example of this style is in the Rocamora Collection, Barcelona.

Afternoon Dress (robe retroussée dans les poches)

Rose-colored silk taffeta with a *chine* floral pattern in shades of rose and green; self-fabric trim

French, about 1775

The Metropolitan Museum of Art

Anonymous loan

L. 39.29.lab

Illustrated, page 11

On this *chine* taffeta day dress, the points on both sides of the central opening have been drawn underneath the skirt and pulled through the pocket openings on either side of the hips to create a swagged effect. The *robe retroussée dans les poches* ("dress turned up in the pockets") is a forerunner of the *robe à la polonoise*.

Walking Dress (caraco and petticoat)

Yellow satin trimmed with self-fabric ruching and matching braid

French, about 1775

The Metropolitan Museum of Art

Gift of Irene Lewisohn, 1937

CI 37.57ab

Illustrated, page 13

In the third quarter of the century a new fashion, the *caraco plissé*, became popular. A version of the basic *robe à la française*, it terminated at the hipline and was worn with a matching short skirt. The ladies of Nantes supposedly invented the costume and wore it when they received the entourage of the royal governor, the Duc d'Aiguillon. Its ease and coquetry soon made it accepted daywear for ladies of the aristocracy and the bourgeoisie.

Day Dress (robe à la française)

Orange iridescent silk striped in cream, blue, and rust, trimmed with self-fabric ruching edged with matching fly fringe

French, about 1775

The Metropolitan Museum of Art

Purchase, Irene Lewisohn Bequest, 1960

CI 60.39.lab

Day Dress (robe à la française)

Cream-colored silk brocaded in a polychrome design of rose branches and floral landscapes framed in curving palms, trimmed with self-fabric ruching edged with matching braid

French, about 1775

The Metropolitan Museum of Art

Purchase, Irene Lewisohn Bequest, 1960

CI 60.40.lab

Formal Dress (robe à la française)

Deep mimosa-yellow ribbed silk trimmed with self-fabric robings edged in lace

French, about 1775

The Metropolitan Museum of Art

Purchase, Irene Lewisohn Bequest, 1964

CI 64.51.lab

Formal Dress (robe à la française)

Blue satin with an allover floral pattern in gold and ivory, trimmed with self-fabric ruching and matching fly fringe

French, about 1775

The Metropolitan Museum of Art

Gift of Mrs. Robert Woods Bliss, 1943

CI 43.90.48ab

Morning Dress (robe à la française)

White cotton printed with red and blue floral meander and red stripes, trimmed with self-fabric ruching edged with pale pink braid

French, about 1775

The Metropolitan Museum of Art

Gift of Lee Simonson, 1939

CI 39.13.185a-d

Riding Jacket

Medium blue camlet trimmed with matching buttons

English, about 1775

The Metropolitan Museum of Art

Purchase, Mr. and Mrs. Alan S. Davis

Gift, 1976

1976.147.2

Many male critics of social behavior, including Pepys and Addison, disliked the "immodest custom" of ladies wearing masculine attire. The ladies, however, found masculine tailoring not only practical for their sports clothes but alluring as well. A discerning but, alas, anonymous gentleman agreed with them and made the following lively remarks in the weekly *Register* of July 10, 1731:

The Riding Habit simply, with the black velvet cap and white feather, is in my opinion, the most elegant dress that belongs to the ladies' wardrobe; there is a grace and gentility in it that all other dresses want: it displays the shape and turn of the body to great advantage, and betrays a negligence that is perfectly agreeable. . . . She who makes her actions most conformable to that standard, will always be most secure of conquests and reputation.

Hooded Cape

Scarlet wool with borders of matching plush; with attached vestee

American, about 1775

The Metropolitan Museum of Art

Purchase, Irene Lewisohn Bequest, 1969

CI 69.4

Cloaks in one form or another were popular items of dress in the American colonies from the time of the early settlers. This particular type of cloak, called a "cardinal" because of its color, is made of a closely woven wool cut on the bias and left with a raw edge along the hem. The hooded cape is a variant of the *capuchin*, or monk's habit. It is gathered in a circular shape at the back to stand high without crushing the mobcap or coiffure underneath. The vestee is a practical solution for keeping the upper torso warm while leaving the hands free. By the late eighteenth century cardinals could be bought ready-made in England; thus, it is possible that this cape was imported rather than made in the colonies.

Afternoon Dress (robe à la française)

Cream-colored silk taffeta with figured stripes in cream-colored, blue, and yellow silks and silver-metallic threads, brocaded in rose, green, and brown silks and rose and silver metallic threads with scattered floral bouquets, trimmed with self-fabric ruching and polychrome fly fringe

French (?), about 1770-77

The Metropolitan Museum of Art

Purchase, Irene Lewisohn Bequest, 1969

CI 59.43.lab

Walking Dress (robe à la polonoise)

Golden-yellow China silk handpainted in an overall pattern of pink floral sprays and white butterflies, trimmed with self-fabric ruching

American, about 1778

The Metropolitan Museum of Art

Gift of the Heirs of Emily Kearny Rodgers

Cowenhoven, 1970

1970.87ab

Illustrated, page 12

Eighteenth-century American colonial women of means were very interested in fashion. They generally followed the styles worn in England, but by the time of the American Revolution the French styles of Marie Antoinette were also influencing American taste. This *robe à la polonoise* attests to the fashion-consciousness of colonial women. It is made from a fine golden-yellow silk handpainted in China in a pattern of carnations and butterflies. Merchant seamen of New England traded extensively with the Orient, bringing back

Opposite: Figure 13. Light blue ribbed silk brocaded with polychrome silks and gold and silver in floral and foliate motifs. Detail of an evening gown (*robe à la française*). French, about 1758. The Metropolitan Museum of Art. Purchase, Irene Lewisohn Bequest, 1962. CI 62.28ab



silks and gauzes for sale in England and in the colonies. The English, however, had to pay a tax on imported fabrics from which the American colonists were exempt, thus making the same elegant materials less expensive on this side of the ocean. Abigail Adams confirms this in a letter she wrote from London to a friend in Boston: "As to India handkerchiefs, I give two guineas a-piece for them so they, as well as all other Indian goods are lower with you." The history of this dress implies that it was worn by Mrs. Jonathan Belcher, whose husband was the colonial governor of Massachusetts and New Hampshire from 1730 to 1741 and governor of New Jersey from 1746 until his death in 1757. However, the *robe à la polonoise* did not come into style during the lifetime of the first Mrs. Belcher, and if the second Mrs. Belcher, Mary Louisa Emilia Teal, did wear this dress, she would have been at least fifty years old at the time. It seems more likely that the dress was worn by a younger member of the family.

Jacket and Petticoat (*caraco à la dévote*)
Ivory-colored glazed silk striped in salmon, lime-green, yellow, and black, trimmed with self-fabric ruching; matching plain skirt

French, about 1778
Lent by The Brooklyn Museum
SL 81.74.lab

A lady of leisure would wear a peignoir at home in the morning. However, if she had activities outside early in the day, a simple *caraco* and matching skirt would suffice. The *polonoise*-style dress was also worn for daywear, replacing the *robe à la française* by the late 1770s. A *caraco* with *sabot* sleeves (flat elbow cuffs) worn opened wide over the skirt was called *à la polonoise* as well. A *caraco* that closed in the front, showing very little décolletage, was considered "pious," or *à la dévote*, like this example.

Day Dress (*robe à la française*)
Pale blue iridescent silk striped in pink, green, violet, dark blue, and ivory, trimmed with box-pleated self-fabric
French, about 1778
The Metropolitan Museum of Art
Purchase, Irene Lewisohn Bequest, 1960
CI 60.39.2ab

Day Dress (*robe à l'anglaise*)
Ivory-colored silk taffeta with matching satin stripes woven with red and green rosebuds
English, about 1778
The Metropolitan Museum of Art
Purchase, Hoechst Fibers Industries Gift, 1981
1981.313.2

Day Dress (*robe à la polonoise*)
Ivory-colored silk striped in dusty pink and brown, brocaded in polychrome silks in a floral and bird design, trimmed with rosettes of coral and white satin ribbon, edged with white lace
Italian, about 1778
Lent by the Tirelli Collection, Rome
SL 81.89.6ab

Formal Dress (*robe à la française*)
Gold twill and cream-colored satin stripes with an alternating rose and foliate pattern, trimmed with self-fabric ruching and multicolored fly fringe
English, about 1778
The Metropolitan Museum of Art
Purchase, Irene Lewisohn Bequest, 1961
CI 61.33.lab

Formal Dress (*robe à la française*)
White silk taffeta with woven green stripes and handpainted green floral sprigs, trimmed with self-fabric ruching
French, about 1778
The Metropolitan Museum of Art
Purchase, Irene Lewisohn Bequest, 1954
CI 54.70ab

Afternoon Dress (*robe à l'anglaise*)
Red Spitalfields satin brocaded in polychrome silks with scattered floral sprays, trimmed with self-fabric and polychrome fly fringe; matching stomacher
American, about 1778-80
Lent by Mr. and Mrs. F. Norman Christopher
SL 81.75ab

Bridal Gown (*robe à l'anglaise*)
Black silk with a *brocatelle* floral pattern, self-fabric ruching edged with matching braid, trimmed with white and blue striped silk bows and a gold medallion with a painted miniature; matching stomacher and petticoat
Swedish, about 1780
Lent by the Nordiska Museum, Stockholm
SL 81.91.la-f

Sophia Louisa Brück wore this black silk wedding dress to marry Christian Dybeck in 1780. The color and trimmings were dictated by the social position of the bridal

couple, in this case, middle class: Mr. Dybeck was the director of a sugar refinery. It is interesting to note that a woman of the middle class would choose to be married in the national costume rather than in an equally expensive dress that followed the French fashion. This is the only known surviving example of a woman's dress in the Gustavus III national Swedish style.

Day Dress (*robe à l'anglaise*)
Dark brown glazed chintz printed with a multicolored floral design
English, about 1780
The Metropolitan Museum of Art
Purchase, Irene Lewisohn Bequest, 1974
1974.195.2

Large eighteenth-century rooms with their high ceilings could be very cold in the winter, even when a fire was blazing on the hearth. English ladies wore quilted petticoats to fight the chill and continued the fashion out of doors during the cool days of spring. These petticoats, sewn in brightly colored silks and satins, were elaborately quilted all over in fanciful patterns, not just in front, where the overdress was drawn away. This glazed chintz day dress is a rare surviving example of the elaborate floral chintzes loved by the English in the second and third quarters of the century.

Robe and Petticoat (*robe à l'anglaise*)
White linen with *broderie anglaise* in a floral and foliate design
English, about 1780
Lent by Cora Ginsburg,
Tarrytown, New York
SL 81.68.1ab

Unlike the privileged classes in France, the English aristocracy and gentry spent a great deal of time on their country estates. While there, ladies would wear simple gowns of linen or cotton for morning attire. This simple day dress with its white embroidery is the quintessential English country dress and is the very type of English fashion that later became the vogue on the Continent.

Day Dress (*robe à l'anglaise*)
Green striped silk taffeta with red *chiné* bands, trimmed with self-fabric ruching
English, about 1780
The Metropolitan Museum of Art
Purchase, funds from various donors, 1981
1981.245.2

Walking Dress (robe à la polonaise)

White China silk handpainted in an all-over design of floral sprays in blue, lavender, red, and green

French, about 1780

The Metropolitan Museum of Art
Purchase, Mr. and Mrs. Alan S. Davis
Gift, 1976

1976.146ab

Detail illustrated, page 10

Lace Cape (capuchin)

Black blonde lace with a pattern of scattered flowers and leaves, ruffled border

English, about 1780

Lent by Martin Kamer, Switzerland
SL 81.111.6

Jacket and Skirt (pierrot and petticoat)

Ivory-colored glazed linen painted with a red and blue floral, grapevine, and butterfly design, trimmed with polychrome silk fringe and buttons

French, about 1784

Lent by the Union Française des Arts du
Costume, Paris
SL 81.85.2ab

Day Dress for a Quaker Lady (robe à l'anglaise)

Pale gray satin piped with white silk

American, about 1785

Lent by the Philadelphia Museum of Art
SL 81.80.1

The Quakers of the colonial period in America were a prosperous people who believed in nonviolence and advocated simplicity in all things. Quakers looked different from their neighbors because their clothes, though cut in the English style, were black, gray, or white and completely unadorned with trimmings or lace. For their best clothes, worn on Sundays, the Quakers bought the finest fabrics they could find in this limited palette. This Quaker dress is made of gray satin imported from China. The effect of the costume, with its rich fabric and simple, clean-cut lines, is one of elegant simplicity worthy of a great *couturière*. The dress is said to have been worn by Martha Hughes when she was about seventeen years of age. She died young in 1796, willing her estate — including her mansion, Green Hill, in Merion, Pennsylvania — to a cousin, Mary Hollingsworth, whose descendants presented this costume to the Philadelphia Museum.

**Afternoon Dress (robe à la polonaise)**

Dark green ribbed silk brocaded in polychrome floral sprays, trimmed with self-fabric ruching edged with multicolored fly fringe

French, about 1785 (fabric about 1740)

The Metropolitan Museum of Art, New
York

Dodge Fund, 1934

34.112a-c.

The term *robe à la polonaise* is often applied to any late-eighteenth-century dress with back drapery, but it should be reserved for a dress with a fitted *anglaise* back and a skirt that can be drawn up on interior tapes into swags. These light, informal dresses enjoyed great popularity for daywear in the late 1770s and 1780s. "Polish" fashions had appeared earlier in honor of Queen Maria Leczinska, who was a Polish princess before she married Louis XV. The "Polish" styles consisted mainly of gowns trimmed with fur or a brocaded fur pattern. Camisoles, *caracos*, bonnets, and even men's frock coats were also called *à la polonaise* at the height of the fashion in 1780.

Afternoon Dress (robe à l'anglaise)

Pink taffeta woven in a *chiné à la branche* pattern in shades of red, green, and purple, trimmed with self-fabric ruching

French, about 1785

Lent by the National Museum of American
History, Smithsonian Institution,
Washington, D.C.

SL 81.92.lab

Afternoon Dress (robe à la polonaise)

Green and white striped satin imberline (silk and linen), trimmed with pleated self-fabric and green silk binding

French, about 1785

The Metropolitan Museum of Art
Purchase, Irene Lewisohn Bequest, 1965
CI 65.13.2a-c

Afternoon Dress (robe à l'anglaise)

Lavender and white striped silk taffeta trimmed with self-fabric ruching

French, about 1785

The Metropolitan Museum of Art
Purchase, Irene Lewisohn Bequest, 1966
CI 66.39ab

Bodice (caraco)

Blue and gold silk damask with gold silk buttons, trimmed with blue silk ribbon and self-fabric buttons

Italian (?), about 1785

The Metropolitan Museum of Art
Purchase, Catherine Breyer Von Bomel
Foundation Gift, 1981
1981.210.7

Afternoon Dress (robe à la polonaise)

White satin figured in a green lattice design with a green and brown ribbon-stripe

English, about 1786

The Metropolitan Museum of Art
Purchase, Irene Lewisohn Bequest, 1975

1975.274.la

Walking Dress (robe à la polonaise)

Pale green and white silk taffeta with an alternately striped pattern of white with red flowers and imitation sequins

French, about 1786

The Metropolitan Museum of Art
Purchase, Irene Lewisohn Bequest, 1968
CI 68.57

Walking Dress (robe à la polonaise aux ailes)

Rose-colored moiré striped in pale green and white satin, overlaid with serpentine stripes in a carnation and ribbon motif, and trimmed with puckered pale green and pink silk and matching braid

French, about 1787

The Metropolitan Museum of Art
Purchase, Irene Lewisohn Bequest, 1960
CI 60.40.3

Most surviving eighteenth-century costumes have been altered several times. Ladies updated their dresses, then passed them on to relatives or servants, who made further changes to adjust the size. There was also a thriving second-hand clothes market. This winged *polonaise* is so small that it must have been worn by a girl of no more than fourteen. The dress's small size and the

radical fashion change in the last decade of the eighteenth century helped to preserve it from alterations or subsequent wear for fancy dress.

Redingote

Pale green figured silk trimmed with pink and white ribbon appliqués in a bowknot border, rose-colored and silver sequins, and floral embroideries in pink and green silks, edged with pleated gauze

Italian, about 1788

Lent by the Tirelli Collection, Rome
SL 81.89.5ab

Italian ladies followed French fashions in the eighteenth century, but had their clothes made in fabrics and colors more suited to their climate, as is apparent in this Venetian redingote, with its light trimmings and bright green figured silk. The dressmaker or tailor borrowed the basic silhouette, with its tight sleeves and revers collar, from French models, but fitted the back in an unusual manner, using small fan pleats, and gave the costume a matching skirt. The last two features are not generally found in similar French costumes. The lady who wore this dress was a member of the family of the counts of Polesini.

Two-piece Dress (caraco and petticoat)

White muslin embroidered with a grapevine motif in purple and green

French, about 1789

Lent by the Musée de la Mode et du Costume, Paris
SL 81.83.4ab

Afternoon Dress

Ivory-colored striped taffeta brocaded with polychrome silks in floral sprays, trimmed with self-fabric ruching

German, about 1792

The Metropolitan Museum of Art
Gift of Mrs. Herbert Schwarz, 1945
CI 45.6ab

Day Dress

Dark green cotton *toile de Jouy* printed with scattered flowers in red, gold, and blue; self-fabric trim

French, about 1793

The Metropolitan Museum of Art
Purchase, Irene Lewisohn Bequest, 1960
CI 60.26.5ab

With the opening of the Eastern markets, Indian printed cottons found their way into France. At first they were very expensive, and French manufacturers tried to copy them by printing designs with wooden blocks on cotton. The silk and wool industries objected, and numerous edicts

forbidding the importation or manufacture of printed textiles were issued. The edicts were universally ignored, and by 1759 all restrictions had been removed. Factories for the production of printed cottons opened in Nantes, Rouen, and Lyons, but the most famous center was at Jouy. Its founder, Christophe-Philippe Oberkampf, developed a system of fast-color dyeing and invented the copperplate printing process. The engraver Jean-Baptiste Huet, the principal designer for the Jouy factory between 1785 and 1811, probably designed the pattern on this *toile de Jouy* day dress, which has been identified as *les bonnes herbes*.

Round Gown

Dark green and purple striped taffeta brocaded at the hem with white daisy- and-ribbon garlands

Italian, about 1795

The Metropolitan Museum of Art
Purchase, Irene Lewisohn Bequest, 1979
1979.20

Few true examples of the transitional fashions of the 1790s survive. This round gown displays both the fullness of the skirts of the 1780s and the high bosom and waistline of the Consulate period. Even the woven border at the hem recalls the floral and ribbon motifs found in brocades and embroideries from the 1760s on, rather than later classical designs. This day dress was worn by a Neapolitan lady, but its style is very much in the relaxed English taste, which stressed mobility and simplicity in choice of fabric and decoration.

Round Gown

Red silk brocaded in a silver floral pattern

French, 1795 (fabric about 1735)

The Metropolitan Museum of Art
Purchase, Irene Lewisohn Bequest, 1964
CI 64.32.2

Round Gown

White checkered mull printed with an all-over floral pattern in black, red, and green, trimmed with self-fabric

English, about 1796

The Metropolitan Museum of Art
Gift of Alfred Lunt, 1955
CL 55.50.4

Redingote

Yellow and white striped satin with puffed white gauze sleeves trimmed with off-white braid

English, about 1798

The Metropolitan Museum of Art
Gift of Irene Lewisohn, 1937
CI 37.46.1

The redingote derived from ladies' riding coats, with their close-fitting bodices and overskirts worn closed in the front or cut away to reveal the lighter-colored petticoats. The stylishness and comfort of this costume made it popular for daywear. By the end of the 1790s ladies' waists had "ascended to the shoulders" and only the sleeves, which stopped at the elbow and were heavily trimmed or puffed out, had concentrated ornamentation.

Day Dress (round gown)

White linen printed in blue with a scattered floral design

American, about 1798 (fabric earlier)

Lent by the Fairfield Historical Society,
Fairfield, Connecticut
SL 81.79

Round Gown

Olive-green silk taffeta pin-striped in yellow with a horizontal shadow-stripe in teal blue

American, about 1798

The Metropolitan Museum of Art
Gift of Ted Reynolds, 1958
CI 58.60

Round Gown

White mull embroidered with white cotton in a foliate pattern

English, about 1798

The Metropolitan Museum of Art
Purchase, German Fur Federation Gift,
1981
1981.315.5

Day Dress (round gown)

Ivory-colored silk taffeta embroidered with pink and green silk roses and black silk and silver sequin stars

Viennese, about 1798

The Metropolitan Museum of Art
Gift of Lee Simonson, 1939
39.15.106



MEN'S COSTUMES

Jousting Costume

Red wool couched with gold metallic thread in a floral and foliate pattern, trimmed with matching buttons and a star of the order of the elephant; with cuffs and lining of cream-colored satin brocaded in red silks and gold metallic thread in a sun, floral, and vine design; matching swordbelt

Danish, about 1690

Lent by the Rosenborg Palace, Copenhagen
SL 81.81.1ab

The medieval tradition of jousting, in which participants riding richly caparisoned horses and armed with blunted lances performed feats of skill, was revived for the court masques and carousels of the young Louis XIV. The Scandinavian courts, under French influence, put on elaborate jousts to celebrate the king's birthday or other important state occasions. King Christian V of Denmark wore this superb red wool costume for a court joust between 1685 and 1695. The costumes worn for these festivals were very theatrical in design, but were made of the finest materials and embroideries. They also show the growing European interest in Orientalism, as the

participants were dressed as Chinese, Turkish, Indian, or Russian knights complete with turbans, plumes, and other exotic touches.

Man's Wedding Suit

Crimson silk velvet couched in silver metallic threads in a foliate, *rocaille*, and peacock-feather design, trimmed with matching buttons and a star of the order of the elephant; matching breeches with swordbelt; waistcoat of lace-pattern brocade in light blue silk and silver metallic thread in a floral and foliate pattern

Danish, about 1695

Lent by the Rosenborg Palace, Copenhagen
SL 81.81.2a-c

This superb costume was probably worn by King Frederick IV of Denmark in 1695, when, as crown prince, he married Princess Louise of Mecklenburg. It is one of the finest surviving men's court suits from the period. The quality of the silver embroidery indicates a French origin or a French master embroiderer working in Copenhagen. The "lace-pattern" blue damask used for the waistcoat was most likely woven in Lyons. It is interesting to note that the tailoring of the coat is not of the standard of the material. The tailor awkwardly pieced the velvet across the shoulder blades, which, fortunately for him, were covered by the long, curled wig then in fashion.

Buff Coat

Tan leather

German, end of 17th century

The Metropolitan Museum of Art

Gift of William H. Riggs, 1915

25.135.87

Venetian Footman's Costume for a Masked Ball

Cloth of silver trimmed with rust-colored velvet and gold metallic braid, fringe, and buttons; matching fringed breeches; waistcoat of cloth of gold trimmed with silver metallic braid, fringe, and buttons; hat of rust-colored velvet and cloth of silver trimmed with black velvet, silver and gold metallic braid with a gold *passementerie* topknot

Danish, 1710

Lent by the Rosenborg Palace, Copenhagen

SL 81.81.3a-d

Masquerade balls were very popular in the eighteenth century, both at the royal courts and in the homes of the aristocracy. Royalty and their courtiers enjoyed dressing up in exotic styles and wearing fanciful masks, which assured a certain degree of anonymity and undoubtedly

released inhibitions. Princes burdened with a tiresome court etiquette liked to believe that they were unrecognized and free for an evening. Louis XV even took the precaution of having eight identical costumes made for himself and his gentlemen. They were dressed as clipped yew trees and gave their name to the famous 1745 ball at which Louis XV met his future mistress, Madame de Pompadour. This sumptuous footman's costume was worn by Frederick IV of Denmark for a Venetian masquerade held in Copenhagen in 1710. It is cut like a servant's costume, down to the cap with stiffened brim (*zappelle di palafreniere*), but the fabrics and trimmings are worthy of a prince.

Waistcoat

Cloth of silver brocaded in a white floral vine pattern and embroidered in gold thread with a lily design, trimmed with gold-tinsel buttonholes and buttons, with sleeves and back of white floral brocade

Italian, about 1725

Lent by the Tirelli Collection, Rome

SL 81.89.4

Man's Dressing Gown (robe de chambre)

Ivory-colored silk faille brocaded in green, blue, and pink silks in a foliate and lace pattern, lined in yellow taffeta; matching waistcoat

French, about 1730

The Metropolitan Museum of Art

Gift of Chester Dale, 1955

CI 55.74.7ab

Man's Suit

Taupe-colored cut and uncut velvet in a floral pattern, with metal buttons, trimmed with tinsel and yellow thread, and cuffs and pocket flaps lined in red silk twill; matching waistcoat lined in blue plush with long sleeves

English, 1730-40

The Metropolitan Museum of Art

Purchase, Irene Lewisohn Bequest, 1977

1977.309.1ab

Men's coats were cut without a seam at the waist throughout the eighteenth century. In the first half of the century they had broad skirts with three vents reaching to the hips, one at the center back and two on the sides. These vents were usually pleated several times and were occasionally stiffened with wicker or even whalebone. According to *Read's Weekly Journal* of 1736, "the pleats of the coat were made to stick out very much in imitation of the ladies' hoops." This taupe-colored suit is a fine example of the fashion.



Man's Dressing Gown (banyan)
Brown figured silk faille in a geometric pattern
English, about 1735-40
The Metropolitan Museum of Art
Purchase, Irene Lewisohn Bequest, 1981
1981.208.2

Man's Three-Piece Suit
Blue uncut velvet, voided and patterned in an all-over horizontal zigzag pattern interspersed with formal leaf-and-bud motifs, trimmed with gold braid and large gold metal buttons
French, 1740s
The Metropolitan Museum of Art
Purchase, Irene Lewisohn Bequest, 1962
CI 62.27a-c

Gentlemen all over Europe wore three-piece velvet suits, similar to this one, to show that they were men of substance. The suits of the middle classes and of the aristocracy were strikingly different in the quality of the materials used and in the standards of workmanship. A Mr. Campbell, writing in *The London Tradesman*

in 1747, listed the requirements for a first-rate tailor:

He ought to have a quick Eye to steal the Cut of a Sleeve, the Pattern of a Flap, or the Shape of a good Trimming at a Glance; any Bungler may cut out a Shape when he has a Pattern before him, but a good Workman takes it by his eye in the passing of a Chariot. . . . He must be able, not only to cut for the Handsome and Well-shaped, but to bestow a good shape where Nature has not designed it. . . . His hand and his head must go together. He must be a nice Cutter and finish his work with Elegancy. . . . They make a handsome Penny and would raise Estates thereon were it not for the Delays in Payment among the Quality.

Although splendidly dressed, the aristocracy paid little heed to their tailors' bills, often dragging their credit on for years at a time.

Cardinal's Soutane
Purple moiré silk trimmed with red silk cuffs and red buttons
Italian, about 1740
Lent by the Tirelli Collection, Rome
SL 81.89.2a

This cardinal's soutane was worn by a member of the princely Roman family of Giustiniani-Bandini. It is made in bishop's purple moiré, but the cuffs and fifty-three silk-covered buttons are in cardinal-red silk. The small size of the costume would seem to indicate that one of the younger sons of the family — perhaps Cardinal Carlo Sforza Giustiniani-Bandini — was given a cardinal's hat at an early age.

Waistcoat
Cream-colored glazed cotton painted in gold metallic and shades of rose, blue, and purple in a floral and foliate pattern, trimmed with self-fabric buttons
French, mid-18th century
The Metropolitan Museum of Art
Rogers Fund, 1955
35.142

Man's Dressing Gown (banyan)
Ivory-colored linen printed in brown, blue, and red in an all-over floral and vermicelli motif, trimmed with a tan and white cotton twisted cord belt with matching tassels
American, mid-18th century
The Metropolitan Museum of Art
Gift of Kate C. Loefferts, 1973
1973.195.lab

Man's Hunting Vest
Beige doeskin embroidered with polychrome silks in a floral design, edged with red doeskin, laced at the sides and back with green silk ribbon
German, about 1750
The Metropolitan Museum of Art
Gift of Mrs. Robert Woods Bliss, 1945
43.90.12

Considering the formal code of etiquette that governed eighteenth-century life, it is not surprising that gentlemen did not generally remove their jackets in public. Tailors made men's waistcoats of the most beautiful fabrics in front and used sturdy linen or cotton, often of a very coarse weave, to finish the back. Although formal attitudes have changed, today men's vests are still made with a contrasting and usually less expensive fabric for the backs. Sportsmen were allowed to play cricket or to bowl in their shirt-sleeves. This elaborately laced waistcoat embroidered on both sides was certainly not intended to be covered by a jacket. Perhaps it was a man's undress wear for casual hunting or riding on his estate.

Man's Three-Piece Suit

Rose-colored and blue *gras de Naples* changeante embroidered in a foliate and *maille* design in chain stitch in shades of blue; matching waistcoat and breeches

French, about 1755

Lent by the Musée de la Mode et du Costume, Paris

SL 81.83.8a-c

Man's Frock Coat

Maroon silk faille trimmed with matching Brandenburgs; once edged with white fur piping

English, about 1760

The Metropolitan Museum of Art

Purchase, Irene Lewisohn Bequest, 1975
1975.128.5

Uncut Waistcoat

Blue silk faille embroidered with silver sequins and thread in a floral and foliate design

European, about 1760

The Metropolitan Museum of Art

Purchase, German Fur Federation Gift,
1981

1981.14.6

The fashionable mercer sold men's waistcoats already embroidered on a length of material. A gentleman brought this material to his tailor's shop, where his measurements were taken and the waistcoat cut out and completed with a sturdy cotton or linen back. This method of assemblage lessened the time a man had to wait for a new waistcoat and also allowed easy shipping to other countries in Europe and to colonies abroad.

Man's Dressing Gown (robe de chambre)

Pink and gray striped silk faille brocaded with white, blue, and green silks in a latticed floral pattern, lined in natural linen printed with a brown scalloped pattern; matching attached vest

French, about 1760

The Metropolitan Museum of Art

Purchase, Irene Lewisohn and Alice L.

Crowley Bequests, 1976

1976.149.1

Man's Three-Piece Suit

Sèvres-blue cut and uncut velvet on an ivory-colored silk ground in an all-over floral pattern, trimmed with large gilded buttons, matching pants and waistcoat

French, 1765 (fabric earlier)

The Metropolitan Museum of Art

Purchase, Irene Lewisohn Bequest, 1964

Cl 64.31.2a-c

Man's Hunting Suit

Blue wool trimmed with crimson velvet, gold and silver metallic braid, gold buttons in a basketweave pattern, and the star of the order of the elephant; waistcoat and breeches of red wool trimmed with gold buttons and braid; swordbelt of gold and silver metallic braid with a gold buckle; hat of black felt trimmed with gold metallic braid and a gold button; jackboots of black leather with metal spurs

French, about 1768

Lent by the Rosenborg Palace, Copenhagen

SL 8.81.4a-f

In 1768 Christian VII of Denmark made a grand tour of northern European courts, including that of his brother-in-law George III of Great Britain. The nineteen-year-old monarch was also received by Louis XV at Versailles with customary honors. The French king presented his "cousin" with this royal hunting uniform, required wear for all noblemen who had sufficient armorial quarterings to take part in the St. Hubert hunt. The breeches are lined in yellow chamois, which accounts for their tight fit. The rigid black boots that complete the uniform were traditional for hunt costumes throughout the century. They were practical as long as one was riding or standing, but if it was necessary to sit on the ground they could be awkward, as portrayed in Carle Van Loo's painting *Le Halte de la Chasse*, in the Louvre. Considering the small stature of the king, this costume must have overwhelmed him. No complete St. Hubert hunt costumes have survived in France; but there is another example, also presented by Louis XV, preserved in the Royal Armory, Stockholm.

Man's Three-Piece Suit

Striped pink, brown, and ivory-colored figured silk embroidered with polychrome silk threads in a floral spray design; self-fabric buttons; matching pants and waistcoat of cream-colored silk faille embroidered with polychrome silks in a pattern of floral sprays with a flower-garden border

French, about 1770

The Metropolitan Museum of Art

Fletcher Fund, 1961

Cl 61.14.2a-c

Man's Formal Suit

Brown voided velvet on a beige ground in a geometric pattern embroidered with ivory-colored floss in a floral design with white net appliqués, trimmed with self-fabric buttons; matching breeches; waistcoat of silver figured silk embroidered in a multicolored foliate motif and floral border, trimmed with silver sequins

English (?), about 1770

The Metropolitan Museum of Art

Purchase, Irene Lewisohn Bequest, 1961

Cl 61.35a-c

A gentleman's embroidered suit was a very expensive item of dress in the eighteenth century, principally because of the amount of skill and labor required to produce it. In France the guild of embroiderers carefully controlled the industry. Only a master embroiderer could make up the designs and designate the types of stitches to be used. Although women did most of the actual work, they were prevented by law from becoming masters in their field, a designation reserved for men only. Once a design was completed by the master, apprentices transferred it to the silk or velvet sheet that was already stretched on a large wooden frame. When this was laid flat, a number of embroiderers could work on a suit at the same time. An English lady visiting Lyons in 1784 left the following entry in her journal: "At the manufacture of all the very rich stuffs for furniture and for very fine embroidery. A very richly embroidered satin suit of clothes for men, about seventeen or eighteen Louis. We saw the pattern of one in velvet, with fake stones set in silver, like diamonds disposed upon it like embroidery, which they had made for Prince Potemkin, and had cost 1,000 Louis, it must have been frightfully heavy." Embroidery of garments reached its apogee in the last quarter of the eighteenth century. The industry was completely disrupted by the French Revolution, and the subsequent slackening of demand for embroidered garments delivered the final blow.

Man's Formal Suit

Beige cut voided velvet woven in a red and green rosebud pattern on a white ground, trimmed with paste buttons; matching waistcoat and breeches

French, about 1770

The Metropolitan Museum of Art

Rogers Fund, 1911

11.51.5a-c

Man's Frock Coat

Ivory-colored wool trimmed with silver braid and silver lamé buttons

English, about 1770-80

The Metropolitan Museum of Art
Purchase, Irene Lewisohn Bequest, 1981
1981.208.5

Man's Frock Coat

Aubergine-colored velvet embroidered with polychrome silks in a classical motif of floral *epergne* and garlands, trimmed with self-fabric buttons

French, about 1774

The Metropolitan Museum of Art
Rogers Fund, 1911
11.50.1

Venetian Servant's Livery

Red wool trimmed with polychrome cotton galloon, multicolored braided frogs, and buttons; waistcoat of blue satin with matching braid

Italian, last quarter of 18th century

The Metropolitan Museum of Art
Rogers Fund, 1925
26.56.10a-c

Man's Day Suit

Purple diagonally striped voided velvet on a ground pin-striped in pale green, gold, and ivory-colored silks, trimmed with self-fabric buttons; matching breeches

French, about 1775

The Metropolitan Museum of Art
Purchase, Irene Lewisohn Bequest, 1968
CI 68.68.1ab

Man's Court Coat

Deep purple cut velvet in a geometric pattern on a violet ground embroidered with polychrome silks in a floral design, with self-fabric buttons; waistcoat of white embroidered in purple and brown silks in a floral and foliate pattern

French, about 1775

The Metropolitan Museum of Art
Rogers Fund, 1932
32.55.15ab

Man's Summer Suit

Cyclamen-colored silk faille embroidered with polychrome silks, silver metallic thread, and silver sequins in a floral garland design, trimmed with self-fabric buttons; matching pants

French, about 1775-80

The Metropolitan Museum of Art
Gift of International Business Machines Corporation, 1960
CI 60.22.1ab

Man's Three-Piece Suit

Cyclamen-colored ribbed silk embroidered with polychrome silks in floral sprays and a *rocaille* lace pattern, trimmed with self-fabric buttons; matching pants; waistcoat of white satin embroidered with a multicolored floral-spray border with brown silk edging

English, about 1775-80

The Metropolitan Museum of Art
Purchase, Irene Lewisohn Bequest, 1960
CI 60.38a-c

Man's Three-Piece Suit

Chartreuse satin embroidered with white, pink, and beige silks in a foliate design, trimmed with self-fabric buttons; matching pants; waistcoat of white satin embroidered with polychrome silks in a scattered flower and floral-spray design

French, 1775-80

The Metropolitan Museum of Art
Gift of Mrs. Edwin L. Pabst, 1960
CI 60.50a-c

Man's Formal Coat

Black and gold voided velvet in a stylized peacock-feather pattern embroidered with polychrome silks in a floral design, trimmed with self-fabric buttons

French, 1775-80

The Metropolitan Museum of Art
Gift of Lilly Daché, 1968
68.45

Illustrated, page 14

Man's Three-Piece Suit

Rust-colored corduroy trimmed with tinsel-covered buttons and gold braid; attached wigbag (*croquante*) of black silk faille trimmed with black satin ribbon

English, 1775-80

The Metropolitan Museum of Art
Purchase, Irene Lewisohn Bequest, 1977
1977.508.1

Man's Dressing Gown

Ivory-colored parchment silk brocaded with polychrome silks and gold metallic thread in a scattered floral and meander pattern; attached matching belt

Danish, about 1778

Lent by the Rosenborg Palace, Copenhagen
SL 81.81.5

Man's Three-Piece Suit

Dark brown velvet corduroy embroidered with white, light green, and yellow daisy sprays, trimmed with self-fabric buttons; matching pants; waistcoat of ivory-colored satin embroidered with a multicolored floral motif and daisy-spray border

French, about 1778

The Metropolitan Museum of Art
Rogers Fund, 1952
52.40a-c

Man's Court Costume

Black silk twill trimmed with salmon-pink buttons, cord, and satin trim; waistcoat of salmon-colored satin, black silk breeches with paste buckles; pink taffeta sash trimmed with matching braid and fringe; black taffeta cape edged with pink taffeta and matching braid

Swedish, about 1780

Lent by the Nordiska Museum, Stockholm
SL 81.91.2a-d

King Gustavus III of Sweden was a gifted and enlightened monarch who encouraged the development of the arts and literature in his country in the 1770s and 1780s. He was a talented playwright and displayed a keen interest in the history of the Scandinavian kingdoms. In 1778 Gustavus III tried to break the dominance of French fashions by devising a Swedish national costume to be worn by all classes of society. One's position in the social structure dictated not only the style to be worn, but also what fabrics could be used and in what colors. For inspiration, the king looked back to the styles worn in the time of Gustavus II, under whose reign at the beginning of the seventeenth century Sweden became a great European power. This "Swedish" costume was an eclectic mixture of historical detailing, contemporary fashion, and elements of fancy dress. The gentleman's jacket was simplified, with distinctive bands added at the edge of the shoulders like a vestigial slashed sleeve. An oversize sash and a romantic cape completed the ensemble. Swedish national dress for women was cut like a fashionable dress, often a *robe à la polonoise*, with the addition of puffed sleeves occasionally slashed like a sixteenth-century man's doublet, special bowknots of ribbon, and a standing pleated ruff. Although trying to abolish French influences in fashion, Gustavus III was influenced by the French fashion *à la Henri IV* worn in the 1770s to honor Louis XVI, who was called popularly "le nouveau Henri IV." In late seventeenth-century Denmark Christian V had tried to reform court fashion and reintroduce the "Spanish" styles worn in the days of his grandfather, Christian IV. It is interesting to note that all three of these national styles look back to a period in their nations' histories when they were ruled by absolute monarchs unencumbered by modern political problems. The Swedish national costume of Gustavus III was required attire at the royal court and had some following in the middle class as a costume for important occasions. Many genre paintings and portraits of this period record this fashion, which survived until the end of the century.

Man's Frock Coat

Pale blue-green cut velvet with a black foliate pattern, voided stripes on a ground of yellow and rust-colored satin, trimmed with self-fabric buttons

French, about 1780

The Metropolitan Museum of Art
Purchase, Hoechst Fibers Industries Gift,
1981
1981.313.1

Man's Summer Coat

Indigo-blue and white checked cotton with self-fabric buttons; unlined

American, about 1780

The Metropolitan Museum of Art
Gift of the New-York Historical Society,
1979
1979.346.3

Costume of the Prosecutor of San Marco

Red silk damask in a large floral, foliate, and crown pattern; matching stole in cut velvet

Italian, about 1780

Lent by Count Maurizio Antonio
Sammartini, Venice
SL 81.90.1ab

Paolo Renier of the Pisani-Moretti family wore this costume in 1780–81 when he was *procuratore* (prosecutor) of San Marco. The outer robe (*robbone*) and the velvet stole had been the official garments for this governmental post since the sixteenth century. The red brocade and velvet are also in imitation of cinquecento fabrics, though they were actually woven in the eighteenth century. A full judge's wig completed this costume, as seen in Giovanni Battista Tiepolo's portrait of Giovanni Querini, a predecessor of Renier (Galleria Querini Stampalia, Venice). In 1782 Paolo Renier was elected doge of Venice; he was the next-to-last Venetian nobleman to hold that prestigious title.

Man's Dressing Gown (banyan)

Golden-yellow silk damask in a chinoiserie floral design with self-fabric buttons; matching attached waistcoat

English, about 1780

The Metropolitan Museum of Art
Purchase, Catherine Breyer Van Bomel
Foundation Gift, 1978
1978.135.1

For at-home wear, a gentleman had a dressing gown, often with a matching waistcoat, and an undress cap or turban. As for breeches, they were not designed especially for this casual ensemble, but rather borrowed from other suits. The dressing gown was cut like a man's loose coat and usually hung to the floor, though there were also versions that stopped below

the knees. Since there were no fastenings, the wearer overlapped the dressing gown in front when he walked so that the sides did not billow out behind him. The sleeves were originally rolled back to form cuffs, but later dressing gowns display the fashionable cuff of their period. In England these dressing gowns were called "banyans" or "Indian nightgowns" because of their kimono-like form and Eastern origin. Banyans were made in a variety of fabrics, including silk brocades, damasks, and printed cottons. Winter banyans were occasionally quilted for extra warmth. Gentlemen received friends while attired in banyans as a sign of their informality and of their intimacy with the visitor. By the 1780s gentlemen ventured out of doors in this comfortable and stylish costume. According to *Town and Country Magazine* in 1785: "Banyans are worn in every part of the town from Wapping to Westminster, and if a sword is occasionally put on it sticks out of the middle of the slit behind. This however is the fashion, the ton, and what can a man do? He must wear a banyan." This yellow damask banyan with its bold Chinese Chippendale-inspired pattern would have been an imposing sight on the streets or in the drawing rooms of London.



Uncut Waistcoat

Ivory-colored satin embroidered with polychrome silks and brown chenille in an allover leaf pattern and a floral and foliate border

English (?), about 1780

The Metropolitan Museum of Art
Purchase, Irene Lewisohn Bequest, 1966
CI 66.59.1ab

Uncut Waistcoat

Ivory-colored satin embroidered with polychrome silks, brown chenille, metallic thread, and metallic and mother-of-pearl sequins in an allover sprig-and-sunburst pattern and a border of floral sprays

French (?), about 1780

The Metropolitan Museum of Art
Purchase, Irene Lewisohn Bequest, 1966
CI 66.59.2ab

Uncut Waistcoat

Ivory satin embroidered with brown and blue silks, beige chenille, metallic thread, and silver sequins in an allover sprig design and a stylized leaf border

English (?), about 1780

The Metropolitan Museum of Art
Purchase, Irene Lewisohn Bequest, 1966
CI 66.59.3ab

Man's Summer Suit

Tan linen embroidered with pink silks in a floral, foliate, and *rocaille* pattern, trimmed with self-fabric buttons; matching pants and waistcoat

American, about 1780

Lent by Mr. and Mrs. Robert R. Atterbury
SL 81.70a-c

This rare linen suit shows that by the time of the Revolution the wealthy colonial American gentleman could be as fashionably dressed as his European counterparts. The subtle contrast between the pink silk embroidery and the tan linen is particularly successful. This suit was worn by Elisha Boudinot of New Jersey when he was a young man in his thirties. Elisha was the younger brother of Elias Boudinot, president of the Continental Congress, and was himself commissioner of prisoners for the state of New Jersey and later a Supreme Court judge.

Man's Dressing Gown (robe de chambre)

Ivory-colored satin striped in yellow, rust, and shades of blue, with self-fabric buttons, lined in blue taffeta; matching vest

Italian, about 1780

The Metropolitan Museum of Art
Purchase, Irene Lewisohn Bequest, 1956
CI 56.5.1ab

Man's Cape

Brown camlet with a shoulder cape and chased metal hook closure

American, about 1782

Lent by the Philadelphia Museum of Art
SL 81.80.2

In bad weather or for traveling, a gentleman wore a large cape. This garment was usually made of a tightly woven wool or camlet to keep the wearer warm and relatively dry. This swashbuckling cape is said to have been worn by Capt. Samuel Morris, a wealthy landowner in Pennsylvania.

Man's Formal Coat

Brown wool embroidered with white silks, gold metallic thread, and silver metal sequins in a foliate pattern, with matching buttons

French, about 1783

The Metropolitan Museum of Art
Gift of International Business Machines Corporation, 1960
CI 60.22.2a

Man's Suit (*habit à la disposition*)

Purple figured silk embroidered with polychrome silks and net appliqués in a floral and foliate pattern; embroidered in five sheets

French, about 1783

Lent by Martin Kamer, Switzerland
SL 81.111.7

Man's Day Suit

Pale blue and brown satin-striped ribbed silk trimmed with self-fabric buttons

French, about 1785

The Metropolitan Museum of Art
Gift of Mrs. Frank A. Zimino Jr., 1966
CI 66.1.2a

Man's Frock Coat

Dark brown wool embroidered in white, tan, and green silks and mother-of-pearl sequins in a palm-frond and floral-garland design; lighter brown wool sleeves

German (?), about 1786

The Metropolitan Museum of Art
Gift of Lee Simonson, 1939
CI 39.13.30

Man's Frock Coat

Green silk with woven purple stripes, trimmed with flower-shaped buttons of green and brown floss and silver metallic wire

French, about 1787

The Metropolitan Museum of Art
Gift of Alfred Lunt, 1959
CI 59.18.1

Man's Day Coat

White cotton with a small brown checkered pattern, trimmed with self-fabric buttons; unlined

American, about 1790

Lent by the Chicago Historical Society
SL 81.69.1

American gentlemen wore checked or gingham cotton frock coats for casual wear in the summer months. These coats were not only stylish but were made of easily cleaned and inexpensive materials. This is an example of a European style adapted to suit provincial needs.

Man's Frock Coat

Beige silk with beige satin stripes trimmed with buttons covered in gold and silver thread in a basketweave pattern

French (?), about 1792

The Metropolitan Museum of Art
Gift of Aline MacMahon, 1938
CI 38.90

Man's Riding Breeches

Tan buckskin with stirrups trimmed with metal and mother-of-pearl buttons

English, about 1795

The Metropolitan Museum of Art
Purchase, German Fur Federation Gift, 1981
1981.12.2

Leather breeches were popular with sports-minded English gentlemen for hunting and riding. They were usually made in tan or yellow leather with trouser legs long enough to meet the tops of the boots. Gentlemen bought their breeches from special breeches-makers, who, because of the nature of the material they worked in, organized a separate business. The fashion for English leather breeches spread to the Continent during the anglomania of the 1770s and 1780s. European dandies appreciated the tight fit of these breeches while finding them supple enough to wear while riding.

Man's Frock Coat

Olive-green and brown striped silk faille with a satin-stripe in yellow, rust, and blue, trimmed with buttons covered with matching silk threads

French, about 1795

The Metropolitan Museum of Art
Purchase, Irene Lewisohn Bequest, 1968
CI 68.68.2

Another English influence on European fashions was the adoption of the *frac*, or frock coat. It had a rolled collar, narrow sleeves with small cuffs, and a short waistline with cutaway tails. A late version, like this example from the 1790s, was cut almost to the middle of the chest to show a

good portion of the waistcoat when it was buttoned; the *frac* was worn with contrasting breeches. The fine muslin stock worn with this jacket was wrapped around the neck several times and tied in a large knot under the chin.

Man's Highland Dress

Ribbed silk and wool mixture in Cameron of Erracht tartan pattern, trimmed with diamond-shaped silver buttons with thistle motif

Scottish, about 1796

The Metropolitan Museum of Art
Gift of Mrs. Alexander M. Welch, 1950
CI 50.97.2a-c

Venetian Servant's Livery

Mustard-yellow wool with red, white, yellow, and black cotton galloon, trimmed with matching tassels and buttons, with cuffs of dark blue wool; pale yellow wool waistcoat with brass buttons

Italian, 1st quarter of 19th century

The Metropolitan Museum of Art
Rogers Fund, 1925
26.56.8a-c



Child's Dress (robe à la française)

Blue and white striped silk taffeta brocaded in polychrome silks in a floral spray and vine pattern, trimmed with self-fabric ruching and white lace

American, about 1770

The Metropolitan Museum of Art
Purchase, Irene Lewisohn Bequest, 1959
CI 59.43.1a-c

Young Girl's Riding Jacket

Cyclamen-colored camlet trimmed with matching buttons, Brandenburgs, and silk collar

Swedish, about 1780

Lent by the Nordiska Museum, Stockholm
SL 81.91.5

The young Swedish horsewoman who wore this riding habit was following the rules of national costume advocated by her king, Gustavus III. Ladies' habits were generally masculine in cut; this one is modeled on the nobleman's court uniform and has long, narrow sleeves with a vestigial slashed sleeve at the shoulderline.



CHILDREN'S COSTUMES

Child's Dress

Pink satin embroidered with silver metallic thread in a floral and foliate pattern with pink and silver braid leading strings and matching stomacher

Swedish, about 1710

Lent by the Nordiska Museum, Stockholm
SL 81.91.4a-c

Boy's Jacket

Medium blue silk damask in rose and wing motifs, trimmed with matching buttons and faced with matching plush

English, mid-18th century

The Metropolitan Museum of Art
Purchase, Irene Lewisohn Bequest, 1975
1975.34.3

Young Girl's Dress

White cotton hand-quilted in an intricate all-over design

Danish (?), 2nd half of 18th century

The Metropolitan Museum of Art
Gift of Lee Simonson, 1939
Gift of Mrs. DeWitt Clinton Cohen, 1940
CI 39.13.45; CI 40.126.1

Boy's Suit

Pale blue figured silk with pink silk collar and cuffs couched with silver thread and blue tinsel in foliate motifs, trimmed with white, silver, and blue tinsel braid, tassels, and buttons; waistcoat of pink silk with matching trim

Italian, about 1790

Lent by the Tirelli Collection, Rome
SL 81.89.1ab

This costume is said to have been worn by Prince Carlo Giustiniani-Bandini when he

was a little boy. Even as young children, Italian princes were dressed for formal occasions like miniature adults, in a style that befitted their rank. Less formal children's clothes, designed under the influence of Rousseau's and Locke's philosophies, were worn by aristocratic children as daywear.

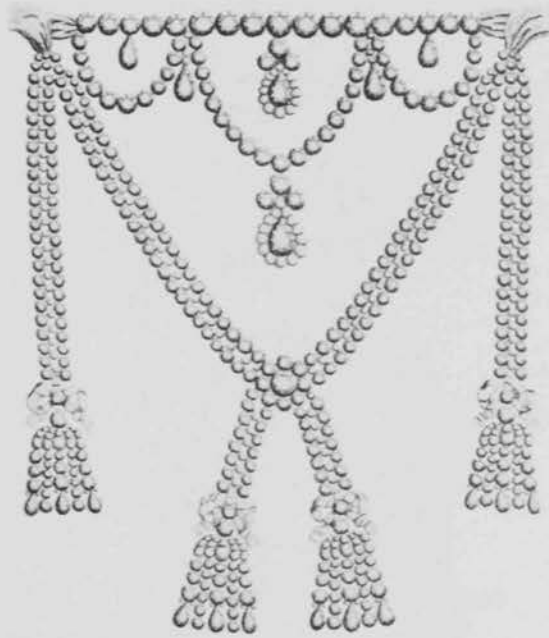
Young Girl's Day Dress (round gown)

White mull embroidered in chain stitch with burgundy, blue, and beige silks in a floral vine pattern

English (?), about 1798

The Metropolitan Museum of Art
Purchase, Irene Lewisohn Bequest, 1978
1978.280.2





JEWELRY

Stomacher Brooch

Table-cut, lead foil diamonds set in silver in a floral and foliate design
English (?), early 18th century
Lent by a private collection, New York
SL 81.76.1

Brooch Pendant

Diamonds set in gold in a foliate and scroll pattern
Portuguese, early 18th century
The Metropolitan Museum of Art
Gift of Marguerite McBey, 1980
1980.343.9

Pair of Earrings

Jacinths set in gold in a stylized floral design with marquise-shaped pendants
Spanish, 18th century
The Metropolitan Museum of Art
Gift of Marguerite McBey, 1980
1980.343.32-33

Brooch

Diamonds set in silver in a bow-and-pendant design
Portuguese, 18th century
The Metropolitan Museum of Art
Gift of Marguerite McBey, 1980
1980.343.17
Illustrated, page 23

Pair of Earrings

Rubies and diamonds set in silver in a foliate design
Spanish (?), 18th century
The Metropolitan Museum of Art
Gift of Marguerite McBey, 1980
1980.343.6-7
Illustrated, page 23

Brooch Pendant

Diamonds set in gold in a bow- and pendant-cross design
Spanish (?), 1st half of 18th century
The Metropolitan Museum of Art
Gift of Marguerite McBey, 1980
1980.343.8a-c
Illustrated, opposite Contents page

Ring

Rose-cut diamonds set in gold and silver
English, mid-18th century
Lent by a private collection, New York
SL 81.72.1

Pair of Earrings (girandole earrings)

Pavé diamonds and rubies in a gold and silver setting
French, mid-18th century
Lent by Dona and Bernard C. Solomon
SL 81.87.4ab

Wrist Ornament

Chrysolites set in silver in a bowknot and foliate design
Dutch (?), mid-18th century
Lent by a private collection, New York
SL 81.76.7ab

Stomacher Brooch

Green paste stones set in silver in a floral and bow design
Spanish (?), mid-18th century
Lent by a private collection, New York
SL 81.76.3

Maltese Cross Pendant

Pavé diamonds in a silver setting
English, 2nd half of 18th century
Lent by Dona and Bernard C. Solomon
SL 81.87.7

Hair Ornament

Three chinoiserie figures under a parasol in diamonds, rubies, sapphires, emeralds, and citrines set in gold and silver; movable heads enameled in flesh tones on gold
German (?), about 1750
Lent by A La Vieille Russie, New York
SL 81.77

Hair Locket

Escutcheon-shaped crystal with a crown surrounded by almandine garnets set in gold
English, about 1750
Lent by Timothy John
SL 81.71.9

Pin and Pair of Earrings

Bowknot of emeralds and pearls set in gold; matching drop bowknot earrings
English, about 1750
Lent by Timothy John
SL 81.71.6a-c

Tiara

Diamonds set in silver and gold in a cornflower pattern
English, about 1750
Lent by Dona and Bernard C. Solomon
SL 81.87.1ab

Parure

Garnets or spinels set in gold; necklace in a floral and ribbon design with a pendant cross; pair of earrings with teardrop pendants; aigrette in a floral-spray and bowknot design with suspended pendants; hair ornament in a movable fan shape with a crescent at the base
European, about 1760
Lent by a private collection, New York
SL 81.76.6a-i

Pair of Earrings (girandole earrings)

Pavé diamonds in a gold and silver setting
English, about 1760
Lent by Dona and Bernard C. Solomon
SL 81.87.2ab

Hair Locket

Teardrop-shaped crystal set in gold trimmed with seven rose diamonds
English, about 1760
Lent by Timothy John
SL 81.71.14

Pendant

Painted oval enamel of *amor* crowning a pair of turtledoves with a garland of roses set in a twisted gold frame with a bowknot loop
Signed *Bourgoin*
French, about 1765
Lent by a private collection, New York
SL 81.76.4

Hair Locket

Oval crystal surrounded by almandine garnets set in silver
English, 1765
Lent by Timothy John
SL 81.71.8

Pair of Drop Earrings

Almondine garnets set in gold
English, about 1765
Lent by Timothy John
SL 81.71.7ab

The Queen's Necklace (modern copy)

White sapphires cut à l'ancienne and pearls trimmed with light blue velvet ribbons
Original by Boehmer and Bassenge
French, about 1774
Lent by the Musée National du Château de Versailles
SL 81.82.3a-c

This necklace *en esclavage* was copied from a contemporary drawing of the original, which consisted of a collar and breastplate of diamonds with two chains of diamonds suspended on either side of the bodice. The court jewelers had originally intended this necklace for Madame du Barry, but Louis XV died before it could be purchased. It was in turn offered to Marie Antoinette, but Louis XVI balked at the price — 1,500,000 livres. The jewelers were becoming desperate, since they had bought the stones on credit and the interest was mounting rapidly. In 1784 a beautiful adventuress with an important-sounding name — the Comtesse de la Motte-Valois — offered her services as an intermediary with her "friend," the queen. The "countess" was a charlatan of the first order and soon found a culpable fool to swindle in Cardinal de Rohan, grand almoner of France. This gullible prince of the Church desperately wanted to become a minister of state, but felt his path was blocked by Marie Antoinette's enmity. He agreed to make a large down payment on the diamonds after he had received a forged document signed by the queen. On February 1, 1785, the court jeweler Boehmer delivered the diamonds to the cardinal, who turned them over to the countess, who handed them to a "messenger from the palace." The diamonds were subsequently smuggled across the channel and broken up for the stones in London. When the scandal broke at court, Louis XVI decided to make an example of the participants and to proclaim his wife's innocence. The cardinal was arrested in the state apartments and taken to the Bastille still wearing his ecclesiastical robes! The Parliament of Paris, a political body, was ordered to judge the participants. The trial generated great interest, for the dupe and the swindler were only an excuse to put the whole government on trial. Madame la Motte-Valois was branded on her shoulder with a "V" for *voleuse* (thief) and imprisoned. The cardinal was acquitted, and Marie Antoinette was regarded as guilty. Napoleon, when looking back at the

origins of the French Revolution, recognized the importance of "the affair of the diamond necklace" in weakening the monarchy's credibility with the public.

Necklace

Garnets in a star and foliate design set in gold
English, last quarter of 18th century
Lent by Cora Ginsburg, Tarrytown, New York
SL 81.68.3

The Liberty Necklace

Thirteen large square-cut emeralds, thirteen small emeralds, and thirteen graduated pear-shaped emeralds (all paste), surrounded by diamonds with a diamond foliate motif; original gold and silver setting
Original design attributed to Falige
French, about 1775
Lent by Van Cleef and Arpels, Paris
SL 81.78

The "liberty necklace" has a colorful history in legend, but one that is impossible to document. In 1850 the necklace appeared mysteriously at the municipal pawnshop of Paris, Mont de Piété. It was supposedly intact and arrived with a romantic story. A Polish countess at the court of Louis XVI was in love with one of her dashing countrymen, Tadeusz Kosciuszko, who in 1777 was fighting with the Marquis de Lafayette for the liberty of the American colonies. At a masked ball the countess heard that Philadelphia had been captured by the British. Driven by concern for her lover's safety, she called on Benjamin Franklin in the middle of the night at his home in Passy. Franklin, always eloquent, but especially so when a beautiful woman was his audience, reassured the countess that the reports were exaggerated. In gratitude she took off the necklace she was wearing and presented it to him, saying: "Take it. There are thirteen square-cut emeralds and thirteen pear-shaped emeralds, one for each of the thirteen colonies. I beg you to accept these jewels in the name of liberty." Franklin is said to have given the necklace to his French bankers, and all trace of it was lost during the French Revolution. The necklace was acquired by Van Cleef and Arpels in the 1920s, and they filled in the emeralds with fine paste.

Memorial Ring

Putto and urn with the initials *MK*
painted on ivory, surrounded by a row of rubies and a row of seed pearls set in gold
English, about 1775
Lent by Timothy John
SL 81.71.22

Man's Silhouette Ring

Silhouette of a lady with high-piled hairstyle in black on white enamel under crystal set in gold
French, about 1778
Lent by Timothy John
SL 81.71.19

Square Ring

Silver and rose-cut diamonds in a design of a pansy (*penée*) plus *A Moi* ("think of me"), set on a cobalt-blue glass background in a gold mount
French, about 1780
Lent by a private collection, New York
SL 81.76.5

Ring

Amethyst-colored glass inlaid with rose diamonds and silver in a scroll pattern set in gold
French, about 1780
Lent by a private collection, New York
SL 81.72.2

Miniature Portrait Pendant

Portrait of a lady with a large plumed hat painted on ivory, set in gold
Signed *SCM*
French, about 1780
Lent by Timothy John
SL 81.71.17

Chatelaine with Watch

Gold with blue enamel set with pearls and diamonds
French, about 1780
Lent by Dona and Bernard C. Solomon
SL 81.87.3ab

Watch

Gold with colored-enamel cartouches trimmed with diamonds and a painted scene of a vestal virgin tending an altar
French, about 1785
Lent by Dona and Bernard C. Solomon
SL 81.87.8

Pair of Earrings

Country landscapes in polychrome feathers, surrounded by pearls in a gold setting
Italian (?), about 1785
Lent by Timothy John
SL 81.71.23ab

ACCESSORIES

Pair of Pendant Earrings

Striped agate set in gold
English (?), about 1785
Lent by Timothy John
SL 81.71.1ab

Ring

Marquise-shaped carnelian surrounded by pearls set in gold, engraved inside *AMK*
English, about 1785
Lent by Timothy John
SL 81.71.21

Swivel Ring

Miniature silhouette of a woman surrounded by blue and green painted flowers on ivory; reverse with plaited blonde hair; monogram of seed pearls, set in bright-cut gold
English, about 1787
Lent by Timothy John
SL 81.71.20

Pair of Earrings

Carved mother-of-pearl set with seed pearls; central silver mount set with tiny rose diamonds; gold loops
English (?), about 1790
Lent by Timothy John
SL 81.71.2ab

Pair of Earrings

Citrines surrounded by seed pearls set in gold
English, about 1790
Lent by Timothy John
SL 81.71.4ab

Brooch

Gold and crystal case with wooden neoclassical "cameo" carving of a bearded man
English, about 1790
Lent by Timothy John
SL 81.71.12

Hair Locket

Crystal case surrounded by graduated pearls set in gold
English, about 1790
Lent by Timothy John
SL 81.71.15

Hair Locket

Crystal case surrounded by blue enamel and graduated pearls set in gold; inscribed on back *Geranie*
English, about 1790
Lent by Timothy John
SL 81.71.16

Pair of Earrings

Small gold hoops
French, about 1795
Lent by Timothy John
SL 81.71.23ab

Brooch

Seed pearls mounted on mother-of-pearl and gold wire in a design of a basket of flowers and leaves
English, about 1795
Lent by Timothy John
SL 81.71.13

Hair Brooch

Octagonal gold and crystal case with plaited blonde hair and monogram *HT*
English, about 1795
Lent by Timothy John
SL 81.71.11

Pair of Earrings

Oval garnets surrounded by seed pearls set in gold
English, about 1795
Lent by Timothy John
SL 81.71.3ab

Miniature Harp

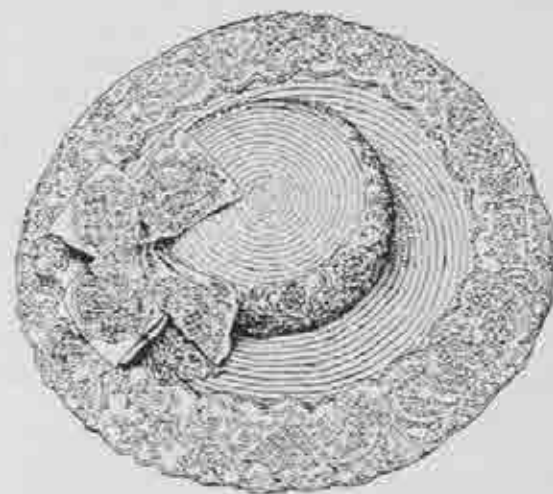
Gold and colored enamel
Swiss, late 18th century (?)
Lent by Dona and Bernard C. Solomon
SL 81.87.9

Pendant

Zircons set in gold in a bow and foliate design with a pendant dove of the Holy Spirit with ruby eyes and beak
French, late 18th century (?)
Lent by a private collection, New York
SL 81.76.2

Brooch

Diamonds set in silver
French or Spanish, late 18th century
Lent by the Cooper-Hewitt Museum, New York
SL 81.113.1



Hats

Circular "Flat" Hat

Leghorn straw with silver metallic thread, trimmed with narrow metallic lace; low crown
English, early 18th century
The Metropolitan Museum of Art
Purchase, Irene Lewisohn Bequest, 1969
Cl 69.15.1

Man's Undress Cap

Ivory-colored linen embroidered with polychrome silks in a foliate, *rocaille*, and animal design, trimmed with a painted ivory button
French or Italian, early 18th century
The Metropolitan Museum of Art
Rogers Fund, 1926
26.231.9

Man's Dressing Cap

Pale blue silk embroidered with polychrome silks and silver metallic thread in a floral and *rocaille* pattern, banded in silk ribbon
Swiss, 1st quarter of 18th century
The Metropolitan Museum of Art
Purchase, Irene Lewisohn Bequest, 1980
1980.444.4

Man's Undress Cap

Ivory-colored linen with green, yellow, and red silk embroidery of a gentleman and lady seated in a landscape with palm trees and sheep, trimmed with a matching topknot

English, about 1705

The Metropolitan Museum of Art
Rogers Fund, 1939
39.145

For informal occasions at home a gentleman discarded his curled wig for the ease and comfort of a dressing cap. In order to wear a heavy wig comfortably, a man had to wear his own hair closely cropped. Naturally, when the wig was off he presented rather an awkward picture and was exposed to cold drafts in chilly rooms. Dressing caps were made in a wide variety of materials, including silk, satin, linen, and fur. The embroidery seen here — probably the handiwork of a gentlewoman — depicts on one side a fashionably dressed man wearing an undress cap while smoking, and on the other side a lady in a formal dress in a pastoral setting. Gentlemen did not sleep in these fancy caps; they preferred to wear plain cotton or wool versions, often quilted for warmth.

Child's Head Protector ("pudding")

Quilted tan silk with maroon stripes, trimmed with maroon silk ribbon

Swiss, about 1740

The Metropolitan Museum of Art
Gift of Mrs. DeWitt Clinton Cohen, 1939
CI 39.61.7

Child's Head Protector ("pudding")

Quilted green leather edged with green silk ribbon and trimmed with green ribbon rosettes

Swiss (?), about 1740

The Metropolitan Museum of Art
Gift of Mrs. DeWitt Clinton Cohen, 1939
39.54.4

When children were learning to walk they wore padded crowns to protect their tender heads from harm if they fell. The caps were made of rings of horsehair covered with leather or fabric and trimmed with colored ribbons. In England, these caps were called "puddings" because of their shape.

According to A. Varron, a costume historian, the term "in pudding and pinner [pinafore]" was a metaphor expressing extreme youth.

Man's Tricorne Hat

Black felt trimmed with silver metallic ribbon

German (?), mid-18th century

The Metropolitan Museum of Art
Gift of Lee Simonson, 1939
CI 39.13.244

Man's Tricorne Hat

Coarse black felt

American (?), mid-18th century

The Metropolitan Museum of Art
Gift of Miss Agnes Clarke, 1941
41.124.80

Man's Tricorne Hat

Black felt edged with black velvet, trimmed with black silk pompons and appliquéd black velvet; back held to crown with black silk cords; black velvet hatband with silver filigree buckle

Austrian, mid-18th century

The Metropolitan Museum of Art
Gift of Miss Agnes Clarke, 1941
41.124.79

Man's Tricorne Hat

Black felt trimmed with silver galloon and a black taffeta bow

Italian, mid-18th century

The Metropolitan Museum of Art
Rogers Fund, 1925
26.56.88

Circular "Flat" Hat

Tan straw woven with blue and purple silk ribbon and trimmed with polychrome silk ribbon in a floral design and silver metallic lace; very low crown

English, about 1750

The Metropolitan Museum of Art
Gift of Mrs. F. D. Millet, 1913
13.49.35

Hat

Ivory-colored wool trimmed with ivory-colored silk ribbon painted in rose and green in a floral and cone design, silver lace, fringe, and passementerie; underside covered with pink wool

French, about 1760

Lent by the Musée de la Mode et du Costume, Paris
SL 81.83.5

Calash

Brown silk on frame of cane

English, 3rd quarter of 18th century

The Metropolitan Museum of Art
Gift of Mrs. Aline Bernstein, 1938
CI 38.100.19

Man's Tricorne Hat

Black felt; brim held up by black tape and grosgrain button with metal fleur-de-lis design

French, about 1775

The Metropolitan Museum of Art
Gift of Mrs. William Martine Weaver, 1950
CI 50.8.16

Headdress

Pink and green ribbed silk embroidered with gold and silver thread in a floral and foliate design

French, about 1776

The Metropolitan Museum of Art
Gift of Mrs. Augustus Cleveland, 1903
03.1.4d

Since France and Spain were closely allied by treaty and both were ruled by descendants of Louis XIV, it is not surprising that Spanish fashions were periodically revived at the French court. Mantillas in lace and velvet were popular in 1729, and, at the time of the marriage of the *dauphin* to a Spanish infanta in 1745, many fashions were designated *à l'espagnol*. This embroidered headdress is from a later revival in the reign of Louis XVI. It recalls the shape of net coifs worn by the Spanish *moyos*, or dandies. Legend holds that this hat was worn by Queen Marie Antoinette.

Hat à la Harpie

Blond Italian straw with high crown, trimmed with pale green, pink, and ivory ribbons; underside covered with ivory-colored figured silk

French, about 1787

Lent by the Musée de la Mode et du Costume, Paris
SL 81.83.6

One of the chief occupations at any royal court in the eighteenth century was political intrigue. Princes and noblemen were constantly seeking positions of power for themselves and their political ambitions. The court of Louis XVI was divided into five factions: the queen's set; the adherents of the Duc d'Orléans, who favored a constitutional monarchy; the feudal nobility, who wanted a figurehead king dominated by the nobles and supported the Comte d'Artois; and the followers of the Comte de Provence, who had no ideology other than a consuming desire to become king. Each new political development found expression in the many pamphlets published illegally, and often in the fashions worn by the rival groups. The Comte de Provence detested his sister-in-law Marie Antoinette and made up a story about her in the guise of a harpy, a monster supposedly discovered in Peru with two

horns and two tails. This fable was well known at Versailles, and fashions *à la barbe*, with ribbons cut with double points, were worn openly. The Musée de la Mode et du Costume also has a robe à l'anglaise with the same politically inspired silk trimming.

Man's Tricorne Hat

Black beaver trimmed with silver metallic ribbon; brown ribbed silk hatband; European, late 18th century
The Metropolitan Museum of Art
Gift of Mrs. M. M. Mouraille, 1938
CI 38.47.4

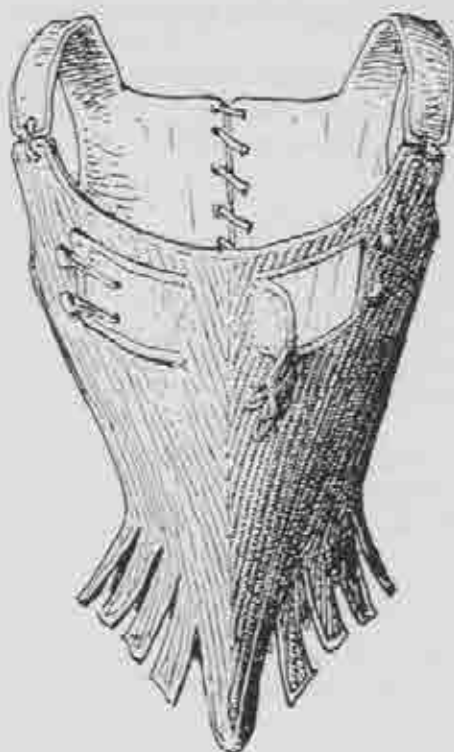
Circular "Flat" Hat

Leghorn straw
American, late 18th century
The Metropolitan Museum of Art
Anonymous Gift, 1939
CI 39.137

As early as 1727 a French visitor to London noted that the "small hats of straw are vastly becoming. Ladies of the highest rank are thus attired when they go walking or make a simple visit." These straw or "chip" hats were worn pinned or tied to the head, often over a white mull moticap.

Man's Tricorne Hat

Black velvet trimmed with metal and red silk gimp; gold grosgrain hatband; Italian, late 18th century
The Metropolitan Museum of Art
Rogers Fund, 1925
26.56.87



Stomachers and Corsets

Stomacher

White cotton quilted in a stylized foliate pattern, with diamond-shaped openings and white buttons covered with crocheted thread
English, about 1700
The Metropolitan Museum of Art
Purchase, Irene Lewisohn Bequest, 1974
1974.194.1

Stomacher

Natural linen embroidered with polychrome silks and metallic thread in a floral and vermicelli motif
English, about 1710
The Metropolitan Museum of Art
Purchase, Irene Lewisohn Bequest, 1966
CI 56.58.2

Stomacher

Rose-colored silk faille embroidered in a floral design with polychrome silks with silver metallic cord to simulate lacing, edged with silver braid
English, about 1720
The Metropolitan Museum of Art
Purchase, Irene Lewisohn Bequest, 1975
1975.206.1

Stomacher

Finely quilted white linen with a floral pattern outlined in saffron yellow
English, about 1720
The Metropolitan Museum of Art
Purchase, Irene Lewisohn Bequest, 1976
1976.235.2ab

Stomacher

Ivory-colored ribbed silk embroidered with polychrome silks and metallic thread in a floral pattern, ending in finger-shaped tabs
French, 2nd quarter of 18th century
The Metropolitan Museum of Art
Purchase, Irene Lewisohn Bequest, 1958
CI 58.29

Stomacher

Ivory-colored silk embroidered with polychrome silks and silver metallic thread in a floral pattern bordered in pink silk
Swiss or south German, 2nd quarter of 18th century
The Metropolitan Museum of Art
Purchase, Irene Lewisohn Bequest, 1980
1980.444.6

Stomacher

Natural linen embroidered with polychrome silks and silver metallic thread in a floral and *maille* pattern
English, about 1740
The Metropolitan Museum of Art
Purchase, Irene Lewisohn Bequest, 1970
1970.106.2

Stomacher

Natural cotton couched with silver metallic thread in a herringbone pattern, embroidered with polychrome silks in a floral pattern, and edged with natural cotton tape
English, mid-18th century
The Metropolitan Museum of Art
Purchase, Irene Lewisohn Bequest, 1962
CI 62.29.2

Stomacher

Cream-colored silk embroidered with polychrome silks and metallic thread in a floral pattern
Swiss, mid-18th century
Lent by Martin Kamer, Switzerland
SL 81.111.5

Corset

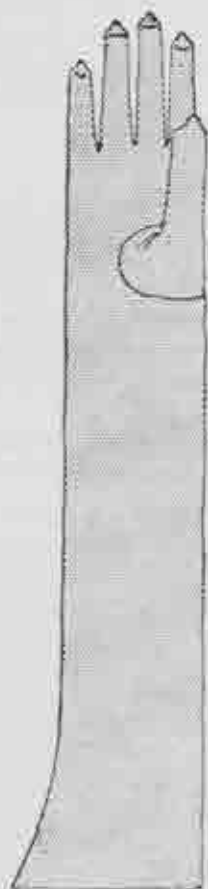
Blue watered silk trimmed with white braid and chamois tabs
English, mid-18th century
The Metropolitan Museum of Art
Gift of Mrs. Frank D. Miller, 1913
13.49.2

Stomacher

Tan silk brocade with a floral pattern in polychrome silks and metallic thread, trimmed with metallic lace
Italian, about 1770
Gift of The Metropolitan Museum of Art, 1940
Cl 40.173.6a

Corset and Stomacher

Blue silk brocade with a polychrome floral design edged in white leather with metal loops for lacing; matching stomacher, trimmed with gold lace and metallic braid
German (?), about 1770
The Metropolitan Museum of Art
Gift of Lee Simonson, 1939
Cl 59.13.209ab



Gloves

Pair of Gloves

Cream-colored kid with an inset of gold netted lace and a border of matching grosgrain ribbon woven with a leaf motif in gold thread
French, early 18th century
The Metropolitan Museum of Art
Gift of Mrs. Benjamin G. Lathrop, 1952
Cl 52.28ab

Pair of Mitts

Rose-colored silk embroidered in a rose floral pattern
European, early 18th century
The Metropolitan Museum of Art
Gift of Lee Simonson, 1944
44.8.7ab

Pair of Gloves

Knitted cream-colored cotton with openwork diamond pattern
American, early 18th century
The Metropolitan Museum of Art
Gift of Mrs. William Martine Weaver, 1949
Cl 50.8.6ab

Pair of Mitts

Ivory-colored knitted silk with pink and green stripes, trimmed with silver metallic lace
English, early 18th century
The Metropolitan Museum of Art
Gift of Mrs. Frank D. Millet, 1913
15.49.11ab

Pair of Mitts

Rose-colored and green changeable silk with cuffs of rose-colored silk, trimmed with dark rose-colored braid and lined in green silk
German (?), about 1760
The Metropolitan Museum of Art
Gift of Lee Simonson, 1944
44.8.17ab

Pair of Mitts

Blue silk with rose-colored silk cuffs and rose-colored chenille embroidery
German (?), about 1760
The Metropolitan Museum of Art
Gift of Lee Simonson, 1944
44.8.18ab

Mitt

Golden-yellow silk embroidered with beige silk in a foliate and *resaille* design
English, about 1770
The Metropolitan Museum of Art
Gift of the New-York Historical Society, 1979
1979.546.5

Pair of Mitts

White cotton with a polychrome chinoiserie floral print
French, about 1775
The Metropolitan Museum of Art
Gift of Lee Simonson, 1939
Cl 59.13.185cd

Pair of Gloves

White kid printed with purple stripes
Italian, about 1780
The Metropolitan Museum of Art
Rogers Fund, 1925
26.56.95-96

Pair of Gloves

White kid with an embroidered lady in pink, blue, and green silks and gold tinsel
English, about 1780
The Metropolitan Museum of Art
Rogers Fund, 1925
23.220.1-2

The embroidered figure on these gloves is a lady in court dress complete with the *fontaines*, the hairstyle in vogue during the first decade of the eighteenth century. It is unusual to find a historical costume depicted on a fashionable accessory. It must have amused the lady who wore the gloves to compare the style of her grandmother's day to the attire of her own time.

Pair of Gloves

Blue kid
Austrian (?), late 18th century
The Metropolitan Museum of Art
Gift of Lee Simonson, 1938
Cl 58.25.572ab

Pair of Gloves

Mustard-yellow kid
Italian, late 18th century
The Metropolitan Museum of Art
Rogers Fund, 1925
26.56.93-94

Pair of Gloves

White kid
Italian, late 18th century
The Metropolitan Museum of Art
Rogers Fund, 1925
26.56.91-92



Fans

In the eighteenth century the fan was an indispensable part of a lady's costume. She would no more venture forth into society without this accessory than a modern woman would go without her handbag. A fan gave a lady something pretty to hold, cooled her in warm weather, and protected her delicate skin from the heat of the fireplace. Fans were made either totally of ivory or of a mixture of carved ivory and folding mounts of silk, vellum, or chicken skin. The last material was particularly popular for painted fans because of its smooth, opaque surface. In the second half of the century, painted fans often commemorated some current event like the Montgolfier balloon ascent or the fall of the Bastille, and thus were as timely as the other fashions worn by their owners. Fine lace was also mounted on fans. France had a major fan-making industry; in 1753 Paris alone supported 150 master fan makers. Many fans were also made in Italy, Spain, and England. The fan in the eighteenth century was a romantic adjunct to a lady's costume. By holding her fan in a certain manner, a lady could transmit a message to a gentleman on the other side of a room. For this form of communication to be successful, it was necessary for both sexes to know the code and also to live in a restricted society like that of the court of Versailles. The English poet Joseph

Addison made the following comments in *The Spectator* in 1711:

Women are armed with fans as men with swords, and sometimes do more execution with them. . . . I have seen a fan so very angry that it would have been dangerous for the absent lover who provoked it to have come within the wind of it, and at other times so very languishing that I have been glad for the lady's sake that the lover was at a sufficient distance from it. I need not add that a fan is either a prude or a coquette, according to the nature of the person who bears it.

Fan

Ivory painted in gouache with a scene of birds, bordered with gilt and Chinese scenes, trimmed with ivory-colored grosgrain ribbon; mother-of-pearl on hilt
French or Dutch (?), 2nd decade of 18th century

The Metropolitan Museum of Art
Bequest of Mary Clark Thompson, 1923
24.80.17

Fan

White kid painted with a central human mask (*bauta*) surrounded by painted scenes of a fan shop, a chess-playing couple, a lady in a sedan chair, and musicians, with *rocaille* and floral borders; sticks and guards of carved, pierced, gilded, and painted ivory

Spanish, 1740-50
The Metropolitan Museum of Art
Gift of Miss Agnes Miles Carpenter, 1955
55.43.17

Fan

Point d'Angleterre bobbin lace with the arms of Ferdinand VI and Queen Maria Magdalena of Spain; mother-of-pearl sticks and guards pierced, carved, and painted with two tones of gold in a *rocaille* pattern, the royal Spanish arms, and *putti*; two diamonds in hilt; original green shagreen case trimmed with geometric copper-gilt nailheads

French about 1750
The Metropolitan Museum of Art
Gift of Mrs. Albert Blum, 1953
53.162.71ab

Fan

Paper painted in gouache and watercolor with Chinese figures grouped around a tea table; borders painted with a gold chinoiserie design; mother-of-pearl sticks and guards pierced, carved, and painted in tones of gold with *putti*, musicians, and garland-bearing figures

French, about 1765
The Metropolitan Museum of Art
Gift of Miss Isabel Shults, 1959
59.42.1

Fan

Parchment painted with a central medallion of figures in a landscape and two portrait medallions of Louis XVI and Queen Marie Antoinette surrounded by flowers, vases, sequined ribbons, birds, insects, and *rocaille* patterning; tortoiseshell sticks and guards pierced, carved, and painted in tones of gold with *putti* and human figures

Italian or French, about 1780
The Metropolitan Museum of Art
Gift of Miss Ella Mabel Clark, 1948
48.58.11

Fan

Parchment with a central gallant scene surrounded by polychrome-painted floral swags, trimmed with gold sequins and metallic braid; sticks and guards of pierced and gilded ivory with *putti* and garlands; paste stone in hilt

French, 1780s
The Metropolitan Museum of Art
Gift of Miss Agnes Miles Carpenter, 1955
55.43.9



Fan

Painted silk with a central motif of a woman playing a harp, flanked by symbols of the arts, trimmed with gold and silver sequins; ivory sticks and guards with gold and silver leaf floral design

French (?), 1785

The Metropolitan Museum of Art
Gift of Margaret H. Bronson, 1955
CI 55.22.2

Bags

Bag

Cloth of silver with polychrome enamel plaques of a gentleman and a lady

European, about 1695

The Metropolitan Museum of Art
Gift of Mrs. Edward S. Harkness, 1930
30.135.176

Bag

Cloth of silver trimmed with rose moiré ribbon and silver fringe with polychrome enamel plaques of a gentleman and a lady

European, late 17th century

The Metropolitan Museum of Art
Gift of Mrs. Edward S. Harkness, 1930
30.135.175

Drawstring Bag

Red velvet trimmed with bands of gold galloon and an appliquéd embroidery motif of a flower; cords trimmed with tassels of red silk and metallic thread

French, early 18th century

The Metropolitan Museum of Art
Gift of Spencer Samuels, 1978
1978.244.3

In her memoirs, the Marquise de la Tour du Pin commented on a bag, similar to this one, used to hold the missal or prayerbook she was handed on her way to mass at Versailles:

Then we would throw our trains on one side of our hooped skirts, and after having been noticed by one's footman, who was waiting with a big red velvet bag adorned with gold tassels, we would rush into the rows on the right and left of the chapel so as to be as close as possible to the balcony where the King and Queen and princes who had joined them... were gathered. Your footman would put your bag in front of you; you would take out your book, which you hardly used since by the time you had

arranged your train and looked through the huge bag, the masses had already reached the Gospel.

Round Bag

Lilac silk brocade in polychrome floral and meander pattern, trimmed with blue and white silk cord and tassel

Austrian, 18th century

The Metropolitan Museum of Art
Gift of Lee Simonson, 1938
38.23.110

Gaming Bag (*bourse de jeux*)

Blue velvet couched in silver and gold thread, with the royal arms of France and Navarre and a small *L* (possibly for Louis XV); lined in white kid

French, mid-18th century

The Metropolitan Museum of Art
Gift of Mrs. Edward S. Harkness, 1930
30.135.178
Detail illustrated, page 6

Gambling was one of the principal evening diversions at Versailles, with huge sums won and lost by the courtiers. One mark of favor was to carry money in a gaming bag or *bourse de jeux*. This was a small velvet bag lined in white kid and often covered with thin silk. The owner's coat of arms was embroidered on the bottom of the bag in polychrome silks and gold and silver metallic threads. The king presented such a bag, filled with gold coins, to members of his family and to courtiers whom he wished to honor.

Gaming Bag (*bourse de jeux*)

Dark green velvet couched in silver and gold metallic thread and blue and rose-colored silks with the coat of arms of the Marquis de Chalmazel

French, about 1750

Lent by a private collection, Paris
SL 81.86.3

Gaming Bag (*bourse de jeux*)

Dark green velvet couched in silver and gold metallic thread and blue and rose-colored silks with the arms of Queen Maria Leczinska

French, about 1750

Lent by a private collection, Paris
SL 81.86.2

Gaming Bag (*bourse de jeux*)

Red velvet couched in silver metallic thread with the arms of the Comte d'Argenson

French, about 1750

Lent by a private collection, Paris
SL 81.86.1

Folding Purse

Linen completely covered with wool embroidery in green with a polychrome floral pattern in crewelwork and chain stitch

American, about 1750

The Metropolitan Museum of Art
Gift of Claggett Wilson, 1946
46.59.2

Folding Purse

Linen needlepointed in a polychrome flame-stitch pattern

English, last quarter of 18th century

The Metropolitan Museum of Art
Gift of Virginia S. Mayor, 1980
1980.592.1

Folding Purse

Cream-colored silk with appliquéd medallions embroidered in polychrome silks, trimmed in silver metallic thread

French, late 1780s

The Metropolitan Museum of Art
Gift of Catherine Oglesby, 1959
CI 59.30.2

Flat Purse

White satin painted in a military-trophy and strawberry-vine motif

French, about 1790

The Metropolitan Museum of Art
Gift of Catherine Oglesby, 1959
CI 59.30.1

Flat Purse

Red leather embroidered with a diamond-shaped design in silver thread

Austrian (?), late 18th century

The Metropolitan Museum of Art
Gift of Lee Simonson, 1939
39.13.274



Aprons

Apron

Off-white silk moire and cloth of silver with blue stripes woven horizontally, trimmed with blue silk and gold metallic braid

Italian, about 1700

The Metropolitan Museum of Art
Purchase, funds from various donors, 1980
1980.408.4

Elaborate aprons in silks and metallic fabrics of the seventeenth century continued to be worn as luxurious accessories in the succeeding century. These aprons served no practical purpose; rather, they added variety to a fashionable woman's wardrobe by altering the lines and colors of her costume.

Apron

Ivory-colored silk embroidered with gold in a foliate and star pattern

English, early 18th century

The Metropolitan Museum of Art
Purchase, Irene Lewisohn Bequest, 1962
CI 62.29.3

Apron

Cream-colored taffeta embroidered with polychrome silks in a floral pattern, edged with metallic lace

English, 1st quarter of 18th century

The Metropolitan Museum of Art
Purchase, Irene Lewisohn Bequest, 1964
CI 64.34

Apron

Ivory-colored taffeta embroidered with green and red silks and silver metallic thread in a foliate and floral pattern

English, about 1740

The Metropolitan Museum of Art
Purchase, Irene Lewisohn Bequest, 1971
1971.95

Apron

Ivory-colored passementerie trimmed with ombred blue grosgrain ribbon, bands of blue fly-fringe, and white blonde lace

French, about 1740

The Metropolitan Museum of Art
Gift of Polaire Weissman, 1979
1979.436

Apron

Apple-green taffeta trimmed with rose and silver metallic ribbons

French, mid-18th century

The Metropolitan Museum of Art
Purchase, Irene Lewisohn Bequest, 1971
1971.242.6

Apron

Mustard-yellow cotton printed with a polychrome foliate and gourd design; bib trimmed with red and ivory-colored striped silk ribbon

English, about 1750

Lent by the Chicago Historical Society
SL 81.69.5

Shoes

Pair of Shoes

White kid embroidered with green and yellow silks and silver metallic thread in a foliate pattern; red leather heels

French, about 1695

The Metropolitan Museum of Art
Rogers Fund, 1906
06.1344

Pair of Shoes and Pattens

White linen embroidered in blue silk; pattens of brown leather with blue brocade straps

English, 1st quarter of 18th century

The Metropolitan Museum of Art
Gift of Mrs. Max Schott, 1952
CI 52.15.2a-d

Pair of Shoes

Green, pink, and cream-colored silk floral brocade trimmed with green silk ribbon; high heels

English, 1st quarter of 18th century

Lent by Cora Ginsburg,
Tarrytown, New York
SL 81.68.1ab

Pair of Man's Court Shoes

White leather; red leather heels

Danish, about 1730

Lent by the Rosenborg Palace, Copenhagen
SL 81.81.6ab

Pair of Shoes

Ivory-colored satin embroidered with matching silk thread, trimmed with ivory-colored silk ribbon and matching fringe

English, about 1730

Lent by the Museum of the City of New York
SL 81.96.1ab

Pair of Slippers

Rose-colored silk brocade trimmed with metallic lace and edged with green silk ribbon; high red leather heels

French, about 1735

The Metropolitan Museum of Art
Gift of Miss Agnes Clarke, 1935
CI 38.76.5ab

Ladies and gentlemen at the French court in the time of Louis XIV were required to wear red leather heels — *les talons rouges*. The fashion soon spread to the major courts of Europe, where it was followed until the end of the eighteenth century. It is rare to find a surviving pair of shoes of this quality. Most such footwear must have been worn out and discarded; court life consisted of endless standing, since the right to sit down was rigidly governed by etiquette.

Pair of Shoes

Polychrome wool needlepointed in a geometric pattern, trimmed with blue silk and turquoise brocade ribbon; heels covered with ivory-colored silk painted in a green, pink, and black foliate pattern

English, about 1735

Lent by The Brooklyn Museum
SL 81.74.3ab

Pair of Shoes

Polychrome silks queenstitched in a floral pattern on a cream-colored ground, trimmed with light blue ribbon; high heels covered in dark blue wool
English, about 1735
Lent by the National Museum of American History, Smithsonian Institution
SL 81.92.3

Pair of Shoes

Green silk brocade with a lighter green foliate design trimmed with dark green silk tape
English (?), mid-18th century
The Metropolitan Museum of Art
Gift of Mrs. Dudley Wadsworth, 1941
41.161.4ab

Pair of Baby's Court Shoes

White satin with red leather heels
Danish, mid-18th century
Lent by the Rosenborg Palace, Copenhagen
SL 81.81.7ab

In the eighteenth century the courts of Europe were governed by a rigid etiquette, with one's position in the system dependent on noble birth or subsequent elevations. A courtier bowed as reverently to a royal prince in his cradle as he would to an adult prince. These white leather shoes, with their obligatory red leather heels, were worn by an infant Danish prince; he was dressed in the complete trappings of his rank, albeit in miniature.

Child's Patten ("mud shoe")

Wooden sole with brown leather strap on curved metal raise
English, mid-18th century
Lent by the Art Institute of Chicago
SL 81.98.1

**Pair of Shoes**

Pale blue satin edged with matching silk tape
English, about 1750
The Metropolitan Museum of Art
Bequest of Mrs. Maria P. James, 1911
11.60.198ab

Pair of Mules

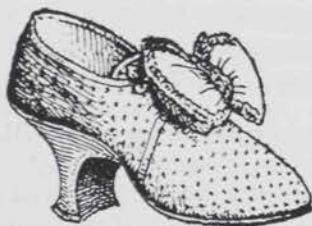
Green brocade with metallic *rocaille* decoration, trimmed with pink silk
German (?), about 1750
The Metropolitan Museum of Art
Bashford Dean Memorial Collection, funds from various donors, 1929
29.158.887ab

Pair of Shoes

Maroon leather with a cut-steel buckle, trimmed with rose-colored silk ribbon; high heels.
French, about 1750
The Metropolitan Museum of Art
Purchase, Irene Lewisohn Bequest, 1963
CI 63.35.6ab

Pair of Mules

Pale blue suede embroidered with pink and green floss in a pomegranate and grape design, piped in pale coral silk ribbon; tan leather heels
French, about 1750
The Metropolitan Museum of Art
Gift of Bally of Switzerland, 1978
1978.356ab

**Pair of Shoes**

Rose-colored suede embroidered with silver thread in a *rocaille* pattern, trimmed with white silk ribbon; high white leather heels
French, about 1750
Lent by the Musée de la Mode et du Costume, Paris
SL 81.83.9ab

Patten ("mud shoe")

Wooden sole with brown leather straps mounted on a circular iron raise
American, about 1750
Lent by the Chicago Historical Society,
SL 81.69.1ab

Pattens were worn out of doors by middle-class ladies to protect their fine leather and cloth shoes from mud and rubbish in the

streets. Fine shoes often had matching clogs with flat bottoms and a sculpted instep. Both clogs and pattens were tied securely across the arch of the foot with colored ribbons.

Pair of Shoes

Green silk brocade with a pink floral design, trimmed with silver metallic lace
French, about 1760
The Metropolitan Museum of Art
Rogers Fund, 1914
14.63.1-2

**Pair of Shoes**

Pale blue silk with a floral design in black purl and silver sequin appliqué; white satin heels and trim
English, about 1776
The Metropolitan Museum of Art
Gift of Mrs. Frank D. Millet, 1913
13.49.30ab

Pair of Shoes

Purple silk with an appliquéd sequin-bow design; low white leather heels
French, about 1780
The Metropolitan Museum of Art
Gift of Mrs. William Martine Weaver, 1950
CI 50.8.24ab

Pair of Shoes

Ivory-colored satin brocaded with polychrome silks in a floral pattern; low heels
English, about 1780
Lent by Cora Ginsburg,
Tarrytown, New York
SL 81.68.9ab

Pair of Shoes

Red leather trimmed with white silk grosgrain ribbon; high white leather heels

English (?), about 1780
Lent by The Brooklyn Museum
SL 81.74.2ab



Pair of Shoes

Black figured silk trimmed with matching ribbon; high white leather heels

Swedish, about 1780
Lent by the Nordiska Museum, Stockholm
SL 81.91.1ij

Pair of Shoes

Green silk damask woven in white in a foliate and floral pattern; white satin heels

English, about 1780 (fabric earlier)
Lent by the Museum of the City of New York
SL 81.96.2ab

Pair of Shoes

Dark green satin couched with silver metallic thread and silver sequins in a floral and *rocaille* design; trimmed with pink silk ribbon; medium pink satin heels

French, about 1780
Lent by Martin Kamer, Switzerland
SL 81.111.2ab

Pair of Shoes

Dark green satin trimmed with matching silk ribbon; medium heels

English, about 1780
Lent by Martin Kamer, Switzerland
SL 81.111.5ab

Pair of Mules

Pink figured silk embroidered with silver sequins and pearl beads in a floral-vine design; white leather heels

French, about 1780
Lent by the Musée Carnavalet, Paris
SL 81.88.1ab

These embroidered mules are said to have been worn by Queen Marie Antoinette. They were given to the Carnavalet by Princess Eudoxie of Bulgaria, a direct descendant of Charles X, brother-in-law of the queen.

Pair of Shoes

Blue figured silk embroidered with metallic thread in a foliate design, trimmed with ivory-colored silk ribbon and padded bows, gold lace, and silver sequins; white kid heels

German, about 1780
The Metropolitan Museum of Art
Gift of Lee Simonson, 1939
Cl 59.13.257ab

Pair of Shoes

White kid trimmed with purple satin bows and piping

Attributed to Joseph Wolff
French, about 1785
Lent by a private collection, Paris
SL 81.112.2ab

These shoes were made for Queen Marie Antoinette by her German master shoemaker, Joseph Wolff. Preserved by Madame du Crey, keeper of the queen's lace, and, later, her descendants, they were sold to the family of the present owners during the Second Empire.

Pair of Shoes

Pale blue satin trimmed with matching silk ribbon; low molded heels

English, about 1785
Lent by Martin Kamer, Switzerland
SL 81.111.8ab

Pair of Shoes

Green damask in a foliate pattern, trimmed with olive-green silk ribbon; low light green leather heels

English, about 1790
Lent by Martin Kamer, Switzerland
SL 81.111.4ab

Pair of Shoes

White satin; pink satin trim and heels
English, late 18th century
The Metropolitan Museum of Art
Gift of Mrs. Frederick Street Hoppin, 1963
Cl 63.7.6ab

Busk

Wood with inlaid decoration of foliate scrolls, hearts, and bird; ZG monogram
Dutch or German, about 1700
The Metropolitan Museum of Art
Gift of Mrs. Edward S. Harkness, 1930
50.135.22

A curved wooden busk, used to stiffen the bodice, was inserted between the breasts into an opening in the front of the corset. Busks were often elaborately trimmed with inlays of rare wood or mother of pearl. It was characteristic of the time that elaborate effort and craftsmanship were expended on the decoration of an object that was rarely seen.

Parasol (copy of original in Costume Institute collection)

Ivory-colored silk faille embroidered with polychrome silks and gold metallic thread in a floral and *rocaille* pattern; trimmed with gold metallic braid and fringe and ivory-colored silk and gold tassels

Italian, 1st quarter of 18th century
The Metropolitan Museum of Art
Gift of Irwin Untermyer, 1946
46.29a-c

Muff

White grebe leathers, lined with dark brown satin and fleece

Danish, about 1740
Lent by the Rosenborg Palace, Copenhagen
SL 81.81.8

Queen Louise of Denmark, wife of Frederick V and daughter of George II of Great Britain and Hanover, carried this wool-lined muff and probably valued its warmth in cold palace rooms during the Baltic winter. Muffs were fashionable accessories for both men and women. They were small at the beginning of the century but, by the 1790s, had grown quite large. They were generally made of silk or feathers lined in wool or in one of the fashionable furs: ermine, chinchilla, fox, sable, kolinsky, or beaver. The long, silky hair of the angora goat was also used. In England during the 1790s the muff played a political role: supporters of the statesman Charles James Fox carried oversized fox muffs to proclaim their political preference.

Woman's Mask (bauta)

Shiny white plaster
 Italian, mid-18th century (?)
 The Metropolitan Museum of Art
 Gift of Mrs. DeWitt Clinton Cohen, 1943
 43.43.2

Eighteenth-century Venetians devised a masquerade costume that was uniquely their fashion. It consisted of a black taffeta hood edged with a wide band of lace and called a *tabarro* if worn by a gentleman and a *tabarrino* if worn by a lady. A pasteboard fancy-dress mask, modeled on the monkey masks used by the actors of the *Commedia dell'Arte*, was worn with this hood. The masks, or *bautas*, were worn by both sexes. Black oval masks called *morettas* were also used by ladies as a disguise. These resembled the complexion masks that women had worn out of doors in the seventeenth century. Since the *bauta* or *moretta* covered half the face, the wearer enjoyed a large measure of anonymity which allowed him or her to talk confidentially or to act indiscreetly. One need only remember the exploits of Casanova to imagine the many uses of the disguise. The Venetian Council of Ten, however, restricted the wearing of this costume to the period between the first Sunday in October and the beginning of Lent, and to special holidays like the day of the election of a doge. These occasions, and the masquerades worn, are amply recorded in the contemporary paintings of Longhi and Tiepolo.

Man's Mask (bauta)

Shiny white plaster
 Italian, mid-18th century (?)
 The Metropolitan Museum of Art
 Gift of Mrs. DeWitt Clinton Cohen, 1943
 43.43.1

Servant's Wig

White horsehair with black cotton bag
 (*crapaud*)
 Italian, mid-18th century
 The Metropolitan Museum of Art
 Rogers Fund, 1926
 26.56.147

Fine wigs were made of human hair that was "neither too coarse, nor too slender, the bigness rendering it less susceptible of the artificial curl and disposing it rather to frizzle, and the smallness making its curl too short." Less expensive wigs, like this servant's wig from Venice, were made of horsehair, goat's hair, or even feathers. Wigs were powdered with scented flour, which adhered to the hair by means of grease or pomatum. The process of powdering was very messy, so special "powder rooms" were designed. Wigs could

also be sent to the local wig maker to be recurled and powdered. Gentlemen must have always had a sprinkling of flour on the shoulders of their garments, a flaw usually omitted in contemporary portraits.

Pair of Pockets

White satin embroidered with green, red, and white silks in a strawberry pattern edged with yellow silk
 English, mid-18th century
 The Metropolitan Museum of Art
 Purchase, Irene Lewisohn Bequest, 1974
 1974.101.1

Petticoat

Chartreuse silk with wide stripes of white quilted in floral and *rocaille* design and edged with darker green tape
 English, mid-18th century
 The Metropolitan Museum of Art
 Purchase, Irene Lewisohn Bequest, 1977
 1977.197.2

Hoop (pannier)

Natural glazed cotton with wicker hoops and white cotton ties
 English, about 1750
 The Metropolitan Museum of Art
 Purchase, Irene Lewisohn Bequest, 1973
 1973.65.2

Panniers, which helped to support the weight of voluminous dresses, usually rested on two small hip pads on either side of the corset. Despite the many inconveniences caused by the pannier, it was an indispensable element of dress from 1720 to the time of the French Revolution. Satirists and playwrights severely criticized the wearing of this undergarment, but without effect. In the comedy *Les Panniers de la vieille piecieuse* of 1744, Harlequin sold panniers in the street with the cry, "I have sold ones which can be raised for prudes, folding ones for gallant ladies, and half-and-half models for members of the Third Estate [the bourgeoisie]."

Double Sleeves (engageantes)

White mull with *broderie anglaise* and lace insets in *rocaille* forms
 English, about 1760
 Lent by The Brooklyn Museum
 SL 81.74.4a-d

Scarf

White silk trimmed with green and pink silk flowers alternating with *rocaille* shapes in silver thread; edged with silver lace
 French, about 1760
 The Metropolitan Museum of Art
 Purchase, Irene Lewisohn Bequest, 1980
 1980.444.7

Pair of Garters

Green and salmon-colored silk and gold metallic brocade trimmed with salmon-colored silk ruching and ivory-colored silk ribbon
 French (?), 1772
 Lent by the Rosenborg Palace, Copenhagen
 SL 81.81.9cd

Pair of Garters

Pale blue and white zigzag-striped silk braid trimmed with pale blue figured silk ribbon
 French (?), 1772
 Lent by the Rosenborg Palace, Copenhagen
 SL 81.81.9ab

Christian VII of Denmark married an English princess, Caroline-Mathilde, daughter of the Prince of Wales and sister of George III. The Danish king suffered from a form of mental illness and was extremely erratic in his behavior. The young queen felt quite isolated from her husband and, after the birth of a crown prince, she withdrew from him and his dissolute courtiers. A German doctor, Johann Friedrich Struensee, was able to reason with Christian, thus gaining influence with the king and the lonely queen. He soon became the queen's lover in an almost public liaison. Struensee was a partisan of the philosophies of Rousseau and Helvétius — radical ideas that had little following in Denmark. Through court intrigue and their influence over Christian VII, the queen and the doctor were able to have the king's first minister, Bernstoff, replaced by Struensee in 1770. Since the king was deranged during this period, Struensee was the virtual ruler of the country. The Danish nobility tolerated this situation only until Struensee tried to introduce liberal political reforms. Then they convinced the weak-willed Christian VII to order the arrest of his wife and the prime minister. These silk garters, presents from Struensee to the queen, were used by the prosecution as evidence of the intimate nature of their relationship. Struensee was condemned to death and was barbarously broken on the wheel in a public square in Copenhagen on April 26, 1772. The queen, because of her position and family ties, was merely exiled to a remote castle in Celle (Hanover). Nicknamed the "Queen of Tears," she died in exile at twenty-four.

Men's Shoe Buckles

Paste and goldstone set in silver
 American, about 1775
 The Metropolitan Museum of Art
 Gift of Mrs. Carman Messmore, 1981
 1981.104ab

Hunting Belt

Brown leather stamped in a gold scroll and floral design
 French, about 1780
 Lent by a private collection, Paris
 SL 81.112.1

Louis XVI was a true Bourbon monarch in his devotion to the hunt, his favorite pastime. On days when the king was prevented from hunting, his diary entries tersely noted: "Today, nothing." Marie Antoinette hunted infrequently. There were times, however, when she was obligated by court etiquette to follow the hunt, for which she wore a riding coat cut in imitation of a man's coat, and this brown leather belt. Madame du Crey, keeper of the queen's lace, preserved the belt at the time of the Revolution. Her descendants sold it to the family of the present owner during the Second Empire.

Buttons

Figures of *amorini* painted on ivory in *grisaille* with gilt-metal mounts; original leather case lined in blue-green plush
 French, about 1780-90
 The Metropolitan Museum of Art
 Gift of Susan Dwight Bliss, 1942
 42.118.1-15

Watch Fob

Green braid embroidered in metallic thread with a painted miniature of a *putto*; gilt tassels and a brass key
 French, about 1780
 The Metropolitan Museum of Art
 Anonymous Gift, 1924
 24.166.16

Buttons

Four Italian perfume buttons; silver-mounted miniatures on ivory; three French portrait buttons of ladies painted on silk, under glass; eleven French buttons with military and revolutionary subjects painted in gouache on paper, under glass
 About 1780
 The Metropolitan Museum of Art
 From the Hanna S. Kohn Collection, 1950
 50.23.1-637

Collarette

Black silk ribbon and lace
 French, 1784
 Lent by the Musée Carnavalet, Paris
 SL 81.88.2

This black lace collarette was worn by Marie Antoinette when she sat for her miniature portrait by Nicolas-Antoine-Laurent Dumont in 1784. The queen gave this accessory to the artist to help him complete her portrait, and it was treasured by generations of his descendants, who later gave it to the Carnavalet.

Watch Fob

Three flat gold filigree chains with a blue enamel medallion, a flat watch key, urn-shaped and agate charms, and a red carnelian seal
 German, about 1795
 The Metropolitan Museum of Art
 Anonymous Gift, 1924
 24.166.2

Pair of Pockets

Tan linen embroidered with polychrome silks in a floral-vine pattern with the monogram *MP* and the date
 American, 1796
 The Metropolitan Museum of Art
 Gift of the New-York Historical Society, 1979
 1979.346.4

"Pockets" held a lady's handkerchief, keys, money, or love letters. A lady put her hands through the side slits in her overdress to reach her pockets, which were worn tied around the waist under her panniers. These bags were made in a variety of sturdy materials, often covered with silk and embroidered in fanciful patterns.

Tabarrino

Black silk hood trimmed with black lace
 Italian (Venetian), late 18th century
 The Metropolitan Museum of Art
 Rogers Fund, 1926
 26.56.61

Buttons

White porcelain in a basketweave pattern with silver-gilt mounts; original leather case lined in green plush
 English, late 18th century
 The Metropolitan Museum of Art
 Gift of Susan Dwight Bliss, 1942
 42.118.16-24

Watch Fob

Round braid and tassel of polychrome silks and metal thread with a red glass pendant key and button of repoussé silver set with green and red stones
 French, late 18th century
 The Metropolitan Museum of Art
 Anonymous Gift, 1924
 24.166.23

Watch Fob

Gold braid with green silk and gold thread tassels and a green glass pendant key
 French, late 18th century
 The Metropolitan Museum of Art
 Anonymous Gift, 1924
 24.166.20

Watch Fob

Gilt braid with three gilt tassels and an amethyst pendant
 French, late 18th century
 The Metropolitan Museum of Art
 Anonymous Gift, 1924
 24.166.18



PAINTINGS

Attributed to Hyacinthe Rigaud
(1659-1743)

Portrait of a Nobleman, Possibly
François de Chambrier

Oil on canvas, oval, 32½ x 25¾ in. (81.6 x 65.4 cm.)

French, about 1705

The Metropolitan Museum of Art

Bequest of Catherine D. Wentworth, 1948
48.187.733

Pierre Gobert (1662-1744)

Marie Adélaïde de Savoie, Duchesse de
Bourgogne

Oil on canvas, oval, 28¾ x 23¼ in.
(73 x 59.1 cm.)

French, 1710

The Metropolitan Museum of Art

Gift of the Marquis de la Begassière,
1963

1963.63.120

Magaretta Haverman (active 1716-50)

A Vase of Flowers

Oil on wood, 31¼ x 23¾ in. (79.4 x 60.3
cm.)

Dutch, 1716

The Metropolitan Museum of Art

Purchase, 1871

71.6

Portrait of a Man in a Brown Coat

Oil on canvas, oval, 28¾ x 23¼ in. (73 x
59.1 cm.)

French, 1st quarter of 18th century

The Metropolitan Museum of Art

Bequest of Catherine D. Wentworth, 1948
48.187.732

Portrait of a Lady in a Rose Dress

Oil on canvas, oval, 28½ x 23¼ in. (72.4 x
59.1 cm.)

French, 1st quarter of 18th century

The Metropolitan Museum of Art

Bequest of Catherine D. Wentworth, 1948
48.187.731

Peter Jacob Horemans (1700-1776)

A Musical Gathering at the Court of the
Electeur Karl Albert of Bavaria

Oil on canvas, 34½ x 42 in. (87.6 x 106.7
cm.)

Flemish, 1730

The Metropolitan Museum of Art

Giovanni P. Morosini Collection, presented
by his daughter Giulia, 1932

32.75.4

Pierre-Louis Dumesnil the younger
(1698-1781)

Interior with Card Players

Oil on canvas, 31 ⅛ x 38 ¾ in.
(79 x 98 cm.)

French, about 1730

The Metropolitan Museum of Art

Bequest of Harry G. Sperling, 1971

1976.100.8

Nicolas de Largillière (1656-1746)

Louis Guiguer, Baron de Prangins
(1675-1747)

Oil on canvas, 54¼ x 41⅝ in.
(137.8 x 105.7 cm.)

French, about 1730

The Metropolitan Museum of Art

Rogers Fund, 1921

21.85.2

Nicolas de Largillière (1656-1746)

Judith van Robais, Baroness de Prangins

Oil on canvas, 54 ⅜ x 41½ in.
(138.1 x 105.4 cm.)

French, about 1730

The Metropolitan Museum of Art

Rogers Fund, 1921

21.85.2

Charles Philips

The Strong Family

Oil on canvas, 29 ⅝ x 27 in. (75.2 x 94
cm.)

English, 1732

The Metropolitan Museum of Art

Gift of Robert Lehman, 1944

44.159

Louis Toqué (1696-1772)

Queen Maria Leczinska

Oil on canvas, 106 ¾ x 76 in.
(271 x 193 cm.)

French, 1740

Lent by the Musée National du Château de
Versailles

SL 81.82.2

Illustrated, page 19

Maria Leczinska was a Polish princess whose father, King Stanislas, had been exiled to the small garrison town of Weissenburg, in French Alsace, when she was an adolescent. When the young Louis XV was searching the courts of Europe for a bride, a list of ninety-nine candidates was drawn up. Political suitability and the apparent scarcity of Catholic princesses of marriageable age made the poor Polish princess the preferred candidate. Queen Maria often told the story of how she learned of this extraordinary event. She and her mother were preparing bundles of clothing for charity in Weissenburg when her father rushed into the room bearing a letter.

"My daughter, let's fall on our knees and give thanks to God!"

"Why, Father? Have you returned to Poland as king?"

"No, Heaven has vouchsafed us a still greater boon: you are to be queen of France!"

Louis XV was very fond of his queen, but her exaggerated piety and simple tastes bored him; he treated her with kindness, but preferred the company of his mistresses. Louis Toqué, in this replica of his original painting in the Louvre, has portrayed the queen in a *grand panier* court dress with some of the crown jewels sprinkled across her stomacher and in her powdered hair. The ermine robe is a painter's conceit to show the sitter's rank, as the queen would not have worn a cape with her court dress, and certainly not one lined in ermine and embroidered with fleurs-de-lis, a costume reserved for coronations.

Attributed to Francesco Guardi
(1712-1793)

Still Life

Oil on canvas, 72 × 36 in. (182.8 × 91.4 cm.)

Italian, about 1740

The Metropolitan Museum of Art

Gift of Mr. and Mrs. Charles Wrightsman, 1964

64.272.1

Attributed to Francesco Guardi
(1712-1793)

Still Life

Oil on canvas, 72 × 36 in. (182.8 × 91.4 cm.)

Italian, about 1740

The Metropolitan Museum of Art

Gift of Mr. and Mrs. Charles Wrightsman, 1964

64.272.2

Bartholomew Dandridge (1691-1754)

The Price Family

Oil on canvas, 40¼ × 62½ in.
(102.2 × 158.8 cm.)

English, about 1740

The Metropolitan Museum of Art

Rogers Fund, 1920

20.40

Antonio Joli (ca. 1700-1777)

London: Saint Paul's and Old London Bridge

Oil on canvas, 42 × 47 in. (106.7 × 119.3 cm.)

Italian, ca. 1744-54

The Metropolitan Museum of Art

Bequest of Alice Bradford Woolsey, 1970
1970.212.2

George Christoph Grooth (1716-1749)

The Empress Elizabeth of Russia on Horseback, Attended by a Page

Oil on canvas, 31¾ × 24½ in.
(79.7 × 62.2 cm.)

German, about 1745

The Metropolitan Museum of Art

Gift of Mr. and Mrs. Nathaniel Spear, Jr., 1978

1978.554.2

James Seymour (1702-1752)

Portrait of a Horseman

Oil on canvas, 37 × 51½ in. (94 × 131.1 cm.)

English, 1748

The Metropolitan Museum of Art

Gift of the children of the late Otto H. and Addie W. Kahn (Lady Maud E.

Marriott, Mrs. Margaret D. Ryan,

Roger W. Kahn, and Gilbert W. Kahn), 1956

56.54.1

François-Hubert Drouais (1727-1775)

Princess Sophie of France

Oil on canvas, 25½ × 20⅞ in. (65.1 × 53 cm.)

French, 1762

The Metropolitan Museum of Art

Gift of Barbara Lowe Fallass, 1964

64.159.1

Christian Wilhelm Ernst Dietrich
(1712-1774)

Surprised, or Infidelity Found Out

Oil on canvas, 21⅞ × 28¾ in. (54.9 × 73 cm.)

German, about 1765

The Metropolitan Museum of Art

Purchase, 1871

71.162

Laurent Pécheux (1729-1821)

Maria Luisa of Parma, Later Queen of Spain

Oil on canvas, 90⅞ × 64¾ in.
(230.8 × 164.5 cm.)

French, about 1767

The Metropolitan Museum of Art

Bequest of Annie C. Kane, 1926

26.260.9

François-Hubert Drouais (1727-1775)

Portrait of a Woman as a Vestal Virgin

Oil on canvas, 33 × 25½ in. (83.8 × 64.8 cm.)

French, 1767

The Metropolitan Museum of Art

Gift of Mrs. William M. Haupt, from the collection of Mrs. James B. Haggin, 1965

65.242.2



George Knapp (1698-1778)

Miss Rich Building a House of Cards

Oil on canvas, 30⅞ × 25¼ in.
(76.5 × 68.6 cm.)

English, about 1770

The Metropolitan Museum of Art

Gift of Henry G. Marquand, 1890,
Marquand Collection

91.26.1

Johann Eleasar Zeizig Schenan
(1737-1806)

French Domestic Scene

Oil on canvas, 18 × 14⅞ in. (45.7 × 37.8 cm.)

German, about 1775

The Metropolitan Museum of Art

Bequest of Edward Fowles, 1971
1971.115.6

Angelica Kauffmann (1741-1807)

Edward Stanley (1752-1834), Twelfth Earl of Derby, with His First Wife (Elizabeth Hamilton, d. 1797) and Their Son (Edward Smith Stanley, 1775-1851)

Oil on canvas, 50 × 40 in. (127 × 101.6 cm.)

Swiss, about 1776

The Metropolitan Museum of Art

Gift of Bernard M. Baruch in memory of his wife, Annie Griffen Baruch, 1959

59.189.2

Frédéric Schall (1752-1825)
Mademoiselle Duthé
Oil on wood, 12 $\frac{3}{4}$ × 9 $\frac{1}{4}$ in. (32.4 × 23.5 cm.)
French, about 1778
The Metropolitan Museum of Art
Gift of Mrs. William M. Haupt, from the collection of Mrs. James B. Haggin, 1965
65.242.8

Philipp Jakob Louterbourg the younger (1740-1812)
Fête of the Tunny Fishers at Marseilles
Oil on canvas, 33 × 48 in. (82.8 × 121.9 cm.)
French, about 1780
The Metropolitan Museum of Art
Purchase, 1871
71.81

Gainsborough Dupont (1754-1797)
Charlotte, Queen of England (1744-1818)
Oil on canvas, 23 $\frac{3}{4}$ × 17 $\frac{1}{2}$ in. (60.4 × 44.5 cm.)
English, about 1780
The Metropolitan Museum of Art
The Jules Bache Collection, 1949
49.7.55

Marie Victoire Lemoine (1754-1820)
Madame Vigée-Lebrun and Her Pupil Mademoiselle Lemoine
Oil on canvas, 45 $\frac{7}{8}$ × 35 in. (116.5 × 88.9 cm.)
French, about 1780
The Metropolitan Museum of Art
Gift of Mrs. Thornecroft Ryle, 1957
57.103

George Romney (1754-1802)
The Honorable Mrs. Tickell
Oil on canvas, 50 × 25 $\frac{1}{2}$ in. (76.2 × 63.8 cm.)
English, about 1780
The Metropolitan Museum of Art
Bequest of Maria DeWitt Jesup, from the collection of her husband, Morris K. Jesup, 1915
15.30.36

Style of Anne Vallayer-Coster (1744-1818)
Winter: Putti Around a Fire, in a Medallion (overdoor)
Oil on canvas, 39 $\frac{3}{4}$ × 67 $\frac{3}{4}$ in. (100 × 171.1 cm.)
French, about 1780
The Metropolitan Museum of Art
Gift of J. Pierpont Morgan, 1906
07.225.462

Elisabeth Vigée-Lebrun (1755-1842)
Madame Grand
Oil on canvas, oval, 36 $\frac{1}{4}$ × 28 $\frac{1}{2}$ in. (92 × 72.4 cm.)
French, 1783
The Metropolitan Museum of Art
Bequest of Edward S. Harkness, 1940
50.135.2

Sir Joshua Reynolds (1725-1792)
Mrs. Baldwin
Oil on canvas, 36 $\frac{1}{8}$ × 29 $\frac{1}{8}$ in. (91.8 × 74 cm.)
English, about 1786
The Metropolitan Museum of Art
Gift of William T. Blodgett and his sister Eleanor Blodgett in memory of their father, William T. Blodgett, one of the founders of the Museum, 1906
06.1241

George Romney (1754-1802)
Mrs. Bryan Cooke
Oil on canvas, 50 × 59 $\frac{1}{2}$ in. (127 × 100.3 cm.)
English, about 1787
The Metropolitan Museum of Art
Fletcher Fund, 1945
45.59.4

Elisabeth Vigée-Lebrun (1755-1842)
Queen Marie Antoinette
Oil on canvas, 106 $\frac{3}{4}$ × 76 $\frac{3}{4}$ in. (271 × 195 cm.)
French, 1788
Lent by the Musée National du Château de Versailles
SL 81.82.1

Madame Vigée-Lebrun painted various portraits of Marie Antoinette between 1779 and 1789. In her memoirs, first published in 1855, the painter described the queen as

... tall and admirably built, being somewhat stout, but not excessively so. Her arms were superb, her hands small and perfectly formed and her feet charming. She had the best walk of any woman in France, carrying her head erect with a dignity that stamped her queen in the midst of her whole court. ... Her eyes were not large; in color they were almost blue and they were at the same time merry and kind. Her nose was slender and pretty, and her mouth not too large, though her lips were rather thick. But the most remarkable thing about her face was the splendor of her complexion. I never have seen one so brilliant, and brilliant is the word, for her skin was so transparent that it bore no umber in the painting. Neither could I render the real effect of it as I wished.

George Romney (1754-1802)
Elizabeth, Countess of Derby
Oil on canvas, 50 × 40 in. (127 × 101.6 cm.)
English, about 1790
The Metropolitan Museum of Art
The Jules Bache Collection, 1949
49.7.57

George Romney (1754-1802)
Mrs. George Horsley
Oil on canvas, 30 × 24 $\frac{1}{2}$ in. (76.2 × 63.2 cm.)
English, about 1793
The Metropolitan Museum of Art
Bequest of Jacob Ruppert, 1939
39.65.1

Sir Henry Raeburn (1756-1823)
Edward Satchwell Fraser
Oil on canvas, 29 $\frac{1}{2}$ × 24 $\frac{1}{2}$ in. (74.9 × 62.2 cm.)
English, about 1798
The Metropolitan Museum of Art
Robert Lehman Collection
1975.1.234



SCULPTURE

Jean-Baptiste Pigalle (1714-1785)
Bust of Madame de Pompadour
Marble, H. 50 in. (76.2 cm.)
French, 1748-51
The Metropolitan Museum of Art
The Jules S. Bache Collection, 1949
49.7.70

Pair of Dolphins

Carved and gilded lindenwood, H. 47 in.
(119.4 cm.)

French or Italian, about 1750
The Metropolitan Museum of Art
Gift of J. Pierpont Morgan, 1906
07.225.67ab

Jean-Baptiste Lemoyne (1704-1778)

**Bust of Félicité-Sophie de Lannion,
Duchesse de la Rochefoucauld**

Marble, H. 28¾ in. (72.9 cm.)
French, 1774
The Metropolitan Museum of Art
Rogers Fund, 1934
34.91

Jean-Antoine Houdon (1741-1828)

Bust of Louise Brongniart

Marble, H. 20 in. (50.8 cm.)
French, 1779
The Metropolitan Museum of Art
Bequest of Benjamin Altman, 1913
14.40.670

Jean-Antoine Houdon (1741-1828)

Bust of Anne Audéoud

Plaster model, H. 19½ in. (49.5 cm.)
French, ca. 1779-80
The Metropolitan Museum of Art
Bequest of Bertha H. Buswell, 1941
42.23.2

Louis-Jacques Pilon (b. 1741)

Bust of George Washington

Marble
French, 1781
The Metropolitan Museum of Art
Bequest of Helen Hay Whitney, 1944
45.128.2

Jean-Antoine Houdon (1741-1828)

Bust of the Artist's Daughter, Sabine

French, 1788
The Metropolitan Museum of Art
Bequest of Mary Stillman Harkness, 1950
50.145.66

**Atelier of Jean-Antoine Houdon
(1741-1828)**

Bust of Jean-Jacques Rousseau

Plaster painted to imitate terracotta, H.
26½ in. (67.3 cm.)
French, late 18th century
The Metropolitan Museum of Art
Gift of J. Pierpont Morgan, 1908
08.89.2



**Atelier of Jean-Antoine Houdon
(1741-1828)**

Bust of Voltaire

Plaster painted to imitate terracotta, H.
26½ in. (67.3 cm.)
French, late 18th century
The Metropolitan Museum of Art
Gift of J. Pierpont Morgan, 1908
08.89.1

**Claude Michel, called Clodion
(1738-1814)**

Girl with Doves

Terracotta, H. 19½ in. (49.5 cm.)
French, late 18th century
The Metropolitan Museum of Art
The Jules S. Bache Collection, 1949
49.7.64

The Dead Bird

Marble, L. 9 in. (22.9 cm.)
Attributed to Joseph-Charles Marin
(1759-1834)

French, late 18th century
The Metropolitan Museum of Art
The Jules S. Bache Collection, 1949
49.7.69

Venus Instructing Cupid

Marble, H. 17¾ in. (45.1 cm.)
In the manner of Etienne-Maurice Falconet
(1716-1791)
French, late 18th century
The Metropolitan Museum of Art
Bequest of Benjamin Altman, 1913
14.40.671

DECORATIVE ARTS

Tapestries

The Audience of the Prince

From designs by G. L. Vernansal
(1645-1729) and Jean Belin de
Fonteney (1654-1715)
Tapestry (wool), 103 × 190 in.
(261.6 × 482.6 cm.)

French (Beauvais), about 1700-32
The Metropolitan Museum of Art
Gift of Mrs. J. Insley Blair, 1948
48.71

François Boucher (1705-1770)

La Collation

Tapestry (wool and silk), 120 × 101 in.
(304.8 × 236.5 cm.)

French (Beauvais), about 1762
The Metropolitan Museum of Art
Gift of Anne Payne Robertson, 1964
64.145.3

Porcelains

Covered Vase

Meissen
Hard-paste porcelain
German, about 1730
The Metropolitan Museum of Art
Bequest of Alfred Duane Pell, 1924
38.166.1ab

**Pair of Powder-Blue Baluster-Shaped
Vases**

Hard-paste porcelain (Chinese, Ch'ien
Lung period, 1736-95) mounted in
French gilt bronze
French, about 1750
The Metropolitan Museum of Art
Gift of Mr. and Mrs. Charles Wrightsman,
1977
1977.102.1,2

Pair of Ruffed Bustards

By J. J. Kandler
Meissen
Hard-paste porcelain
German, about 1752
The Metropolitan Museum of Art
Gift of Mrs. Jean Mauzé, 1959
59.176.1,2

Pair of Plant Pots

Vincennes

Soft-paste porcelain

French, 1755

The Metropolitan Museum of Art

Gift of Mr. and Mrs. Charles Wrightsman, 1976

1976.155.44.45

Vase (one of a pair)

Model attributed to Jean Claude Duplessis, père (active 1747-74)

Sèvres

Soft-paste porcelain

French, about 1757

The Metropolitan Museum of Art

Gift of Samuel H. Kress Foundation, 1958

58.75.114

Pair of Figures of Minuet Dancers

By Johann Friedrich Lück (d. 1797)

Höchst

Hard-paste porcelain, H. 7 in. (17.8 cm.)

German, about 1758

The Metropolitan Museum of Art

Gift of Irwin Untermyer, 1964

64.101.286.87

Figure of Harlequin

By Simon Feilner

Fürstenberg

Hard-paste porcelain, H. 7½ in. (19 cm.)

German, about 1760

The Metropolitan Museum of Art

Gift of R. Thornton Wilson, in memory of Florence Ellsworth Wilson, 1950

50.211.208

Figure of Columbine

By Simon Feilner

Fürstenberg

Hard-paste porcelain, H. 7½ in. (19 cm.)

German, about 1760

The Metropolitan Museum of Art

Gift of R. Thornton Wilson, in memory of Florence Ellsworth Wilson, 1950

50.211.209

Figure of Pantalone

By Franz Anton Bustelli (1723-1763)

Nymphenburg

Hard-paste porcelain, H. 6½ in. (17 cm.)

German, about 1760

The Metropolitan Museum of Art

Gift of R. Thornton Wilson, in memory of Florence Ellsworth Wilson, 1950

50.211.252

Jardinière with Turquoise Ground

Sèvres

Soft-paste porcelain

French, 1760

The Metropolitan Museum of Art

The Lesley and Emma Sheaffer Collection, Bequest of Emma A. Sheaffer, 1974

1974.356.59]

Pair of Figures: Cupid and Psyche

After a model by Falconet

Sèvres

Biscuit porcelain

French, about 1760-80

The Metropolitan Museum of Art

Gift of Samuel H. Kress Foundation, 1958

58.75.114

Shop with Two Figures

Ludwigsburg

Hard-paste porcelain, H. 6 in. (15.2 cm.)

German, about 1765

The Metropolitan Museum of Art

Gift of R. Thornton Wilson, in memory of Florence Ellsworth Wilson, 1950

50.211.226-228

Miniature Group

("The Large Bow")

Attributed to Gottlieb Friedrich Riedel

(1724-1784)

Ludwigsburg

Hard-paste porcelain, H. 4 in. (10.2 cm.)

German, about 1770

The Metropolitan Museum of Art

Gift of Irwin Untermyer, 1964

64.101.527

Vase

Sèvres

Soft-paste porcelain

French, about 1770

The Metropolitan Museum of Art

The Charles E. Sampson Memorial Fund, 1971

1971.96

Vase with Cover (one of a pair)

Decorator: Charles Nicholas Dodin (active 1754-1802)

Sèvres

Soft-paste porcelain

French, about 1770

The Metropolitan Museum of Art

Gift of Samuel H. Kress Foundation, 1958

58.75.71ab

**After a model by Augustin Pajou
(1730-1809)****Bust of Madame du Barry (1746-1793)**

Sèvres porcelain

French, 1772

The Metropolitan Museum of Art

Gift of Ann Payne Blumenthal, 1943

43.163.5a

Miniature Group

("The Coiffure")

Attributed to Gottlieb Friedrich Riedel

(1724-1784)

Ludwigsburg

Hard-paste porcelain, H. 5 in. (12.7 cm.)

German, about 1780

The Metropolitan Museum of Art

Gift of Irwin Untermyer, 1964

64.101.326

Urn with Cover

Modeled by J. de Vaere (1754-1830)

Jasperware

Marked: *Staffordshire-Etruria-Wedgwood*

English, about 1780-1800

The Metropolitan Museum of Art

Gift of Estate of Frank K. Sturgis, 1932

32.95.10ab

**Furnishings****Dressing-Table Mirror**

Oak and pine japanned red and gold

English, about 1710-20

The Metropolitan Museum of Art

Gift of Irwin Untermyer, 1964

64.101.1015

Bust of a Woman

Gilt-bronze furniture mount

French, about 1725

The Metropolitan Museum of Art

Gift of J. Pierpont Morgan, 1906

07.225.510.118

SnuffboxBurnished gold in a *rocaille* motif set with

one large and thirty-seven small

diamonds; scrolled borders set with

twenty-four diamonds; thumb-pieces set

with thirty-eight diamonds, H. 1, L.

3¼, W. 2½ in. (2.54 × 8.3 × 6.7 cm.)

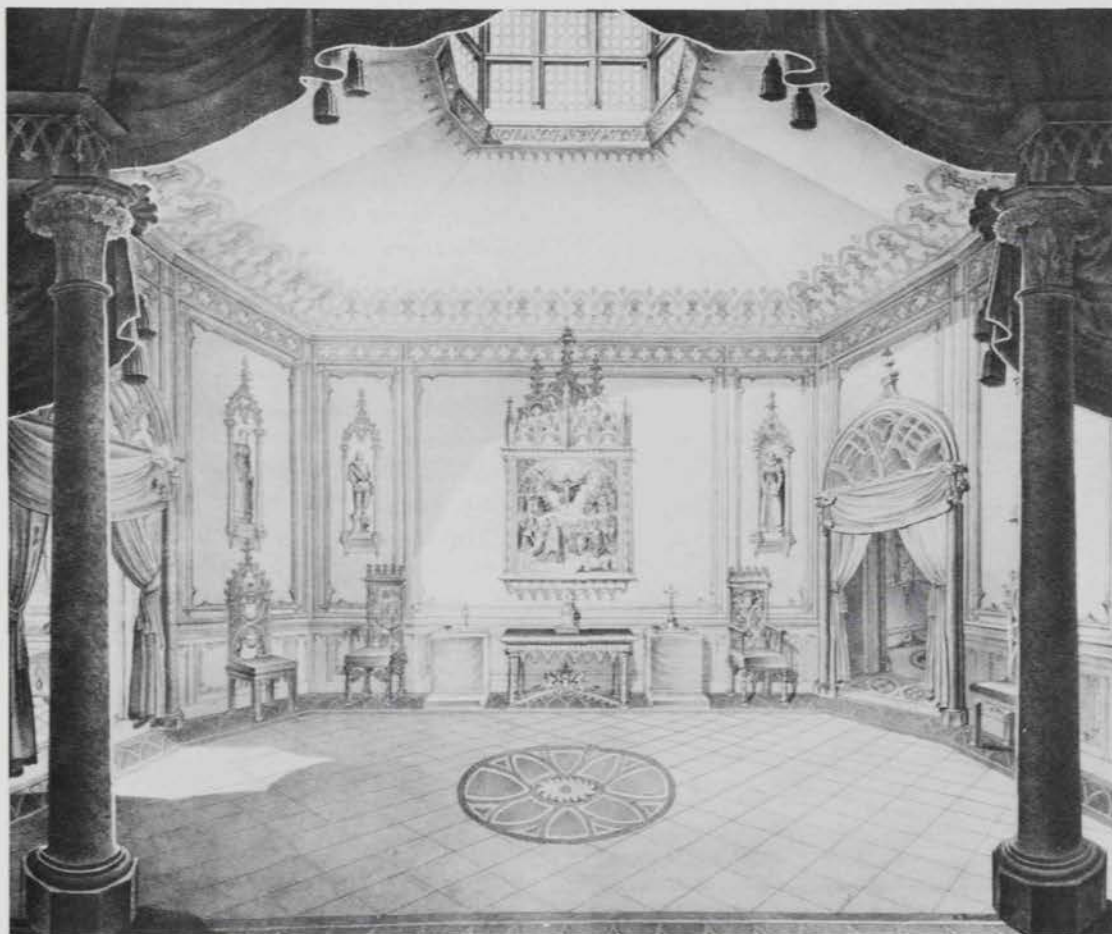
By Daniel Govaers

French, about 1735

The Metropolitan Museum of Art

Bequest of Catherine D. Wentworth, 1948

48.187.419



Horse Trappings

Red morocco leather with bronze mountings in a floral design
French, about 1740
The Metropolitan Museum of Art
Rogers Fund, 1904
04.3.471-3

Birdcage

Mahogany with brass wire screening, H. 85 $\frac{3}{4}$ in. (217.8 cm.)
English, about 1750
The Metropolitan Museum of Art
Gift of Dr. and Mrs. Joseph M. Krimsley, 1962
62.233

Sedan Chair

Wooden panels painted with cupids and garlands, edged with carved design of scrolls and *putti*; top covered in leather surmounted with seated figurines; interior lined with red velvet trimmed with gold braid, fringe, and tassels, H. 83 in. (210.8 cm.)
Italian, about 1750
The Metropolitan Museum of Art
Gift of J. Pierpont Morgan, 1922
22.211

Snuffbox

Heliotrope carved in relief with *rocaille* and foliate decoration set with gold rims and thirty-eight diamonds, H. 1 $\frac{1}{2}$, L. 3 $\frac{1}{8}$, W. 2 $\frac{5}{8}$ in. (3.8 × 7.9 × 6.7 cm.)
German, about 1750
The Metropolitan Museum of Art
Bequest of Catherine D. Wentworth, 1948
48.187.425

Monkey Orchestra

Painted alabaster
German (?), mid-18th century
The Metropolitan Museum of Art
Bequest of R. Thornton Wilson in memory of his wife, Florence Ellsworth Wilson, 1977
1977.216.20

Seated Girl

Gilt bronze, possibly from a clock
French, mid-18th century
The Metropolitan Museum of Art
Bequest of Mary Stillman Harkness, 1950
50.145.60

Snuffbox

Gold and enamel, L. 3 $\frac{1}{4}$ in. (8.3 cm.)
Maker: possibly Joseph Vallayer
French, Paris, 1750/51
The Metropolitan Museum of Art
Gift of J. Pierpont Morgan, 1917
17.190.1233

Snuffbox

Gold engraved with *rocaille* scrolls painted in polychrome opaque enamel in a foliate and diamond pattern, L. 1 $\frac{11}{16}$, W. 3 $\frac{3}{8}$, D. 2 $\frac{1}{16}$ in. (4.3 × 8.5 × 6.5 cm.)

By Jean-François Garand

French, about 1752

The Metropolitan Museum of Art
Gift of J. Pierpont Morgan, 1917
17.190.1232

Snuffbox

Gold and enamel, L. 2 $\frac{7}{8}$ in. (7.3 cm.)

Maker: Jean Ducrollay

French, Paris, 1755/56

The Metropolitan Museum of Art
Gift of J. Pierpont Morgan, 1917
17.190.1190

Nécessaire

Miniature cabinet with repoussé gold framework over striated gray agate, trimmed with silver-mounted diamonds and gold-mounted rubies surmounted by a small clock, H. 9 $\frac{3}{8}$, W. 2 $\frac{1}{16}$ in. (23.8 × 6.2 cm.)

By John Barbot

English, about 1760

The Metropolitan Museum of Art
Gift of Rear Admiral Frederic R. Harris, in memory of his wife, Dena Sperry Harris, 1945
45.164.1a-z



Navette

Terracotta-colored lacquer with border and inscription, *à la plus belle/et la plus sage*, in applied gold; inner surface of mother-of-pearl with a gold stem, 5 $\frac{1}{4}$ × 1 $\frac{5}{8}$ in. (13.3 × 4.1 cm.)

French, about 1764

The Metropolitan Museum of Art
Gift of J. Pierpont Morgan, 1917
17.190.1028

Nayette

Gold with pierced and engraved decoration with translucent *bleu-de-roi* enamel.
D. 1, L. 5/8, W. 1 1/2 in.
(2.5 × 1.5 × 3.8 cm.)

By Mathieu Coigny

French, about 1764

The Metropolitan Museum of Art

Bequest of Catherine D. Wentworth, 1948
48.187.485

Case for Sealing Wax (étui)

Four tones of gold in urn design, L. 4 1/2 in.
(11.7 cm.)

French, ca. 1764-65

The Metropolitan Museum of Art

Bequest of Catherine D. Wentworth, 1948
48.187.492ab

Birdcage

Mahogany, wire, and sheet metal in an octagon of ogee arches; pierced dome top with foliate finial, H. 50 in. (76.2 cm.)

English, about 1765

Lent by the Cooper-Hewitt Museum, New York

SL 81.113.6

Box (bonbonnière)

Colored enamel on copper in the shape of a nesting hen and chicks, Diam. 3 1/2 in.
(8.5 cm.)

South Staffordshire

English, about 1765

The Metropolitan Museum of Art

Gift of Irwin Untermyer, 1964
64.101.815

Snuffbox

Carved seventy-five-carat sapphire surrounded by rose-colored diamonds set in a gold box with pink enamel, L. 2 1/2 in. (6.3 cm.)

French, about 1765

Lent by Dona and Bernard C. Solomon
SL 81.87.6

Needlecase (étui)

Moss agate mounted with gold borders of scrolls and floral swags; band of white enamel at rim, L. 4 5/8 in. (11.7 cm.)

English, ca. 1765-75

The Metropolitan Museum of Art

Bequest of Kate Read Blacque in memory of her husband, Valentine Alexander

Blacque, 1957

38.50.49ab

Jean-Baptiste Nini (1717-1786)**Five Portrait Medallions:**

Albertine de Nivenheim

Susanne Jarente de la Reynière

An Unknown Lady

Maria Teresa, Empress of Austria

Catherine II, Empress of Russia

French, dated between 1768 and 1771

The Metropolitan Museum of Art

Gift of James Hazen Hyde, 1949 and 1952
49.20.10, 52.133.2, 52.189.4, 9, 11

**Snuffbox**

Gold and enamel, L. 3 3/8 in. (8.4 cm.)

Maker: Jean Joseph Barrière

French, Paris, 1769/70

The Metropolitan Museum of Art

Gift of J. Pierpont Morgan, 1917
17.190.1211

Nécessaire

Gold frame of repoussé scrolls with panels of moss agate trimmed with emeralds, rubies, and diamonds, L. 3 1/4, W. 3 1/16, D. 2 1/2 in. (8.3 × 9 × 6.3 cm.)

By James Cox

English, about 1770

The Metropolitan Museum of Art

Gift of Mrs. Florence Harris-Schlubach,
1957

57.128a-o

Box

Mottled pink and white enamel on copper with a spotted black spaniel dog on top, D. 1 7/8, L. 1 1/16, W. 1 1/4 in.
(4.8 × 4 × 2.8 cm.)

South Staffordshire

English, about 1770

The Metropolitan Museum of Art

Gift of Louise Knobloch, 1966
66.43.1ab

Nécessaire

Green ceramic ground with two colored landscapes; gilt figural mounts, 4 1/2 × 1 3/4 in. (11.5 × 4.5 cm.)

Battersea

English, about 1770

The Metropolitan Museum of Art

Gift of J. Pierpont Morgan, 1917
17.190.1094

Door Lock and Key

Gilt bronze and steel, made for the Palais
Paar, Vienna

French, about 1770

The Metropolitan Museum of Art

Gift of Mr. and Mrs. Charles Wrightsman,
1971

1971.206.33ab

Box in the Shape of a Blackamoor's Head

Carved amethyst quartz set with rubies, turquoise, diamonds, emeralds, and moonstone in gold and silver mounts, H. 2 1/2 in. (6.3 cm.)

French, 3rd quarter of 18th century

Lent by the Cooper-Hewitt Museum, New York

SL 81.113.2

Bilboquet

Carved ivory engraved with sportive *amerini* playing with *bilboquets* in a meadow; inscribed *MENUS PLAISIRS DU ROY, VERSAILLES*, L. 8 in. (20.3 cm.)

French, about 1775

Lent by the Cooper-Hewitt Museum, New York

SL 81.113.3

Scent Bottle

Crystal with engraved gold top with monogram L, H. 2 in. (5 cm.)

French, about 1775

Lent by Dona and Bernard C. Solomon

SL 81.87.5ab



Clock

Mat and burnished gilt-bronze framework enclosing white enameled metal dial and Sèvres porcelain plaques

French, about 1775

The Metropolitan Museum of Art
Gift of Samuel H. Kress Foundation, 1958
58.75.62

Dancers (eight from a set of twelve)

Gilt-bronze figures in relief, after the Roman mural paintings from the Villa of Cicero at Pompeii, discovered between 1749 and 1763-64

French, last quarter of 18th century

The Metropolitan Museum of Art
Rogers Fund, 1926
26.240.1-12

Furniture Mount

Gilt-bronze, from the corner of a piece of furniture

French, last quarter of 18th century

The Metropolitan Museum of Art
Gift of J. Pierpont Morgan, 1906
07.225.510.312b

Needlecase (étui)

Carved ivory in the form of enchainéd hearts with an *amor* garlanding their frames

French, about 1780

Lent by the Cooper-Hewitt Museum, New York
SL 81.113.5

Mantel Clock

Marble case with gilt-bronze elements
Attributed to Pierre-Philippe Thomire (1751-1845) from models supplied by the sculptor Louis-Simon Boizet (1743-1809) after designs by the architect François-Joseph Belanger (1744-1818); the movement by Jean-Baptiste Lepaute le jeune (1727-1802)

French, about 1782

The Metropolitan Museum of Art
Gift of Mr. and Mrs. Charles Wrightsman, 1972
1972.284.16

Case for Sealing Wax (étui)

Blue enamel on gold in star design; borders of white enamel pearls, L. 4 $\frac{5}{8}$ in. (11.7 cm.)

French, ca. 1784-85

The Metropolitan Museum of Art
Bequest of Kate Read Blacque in memory of her husband, Valentine Alexander Blacque, 1937
38.50.45ab

Relief Ornament with Portraits of Louis XVI and Marie Antoinette

Gilt bronze

French, about 1785

The Metropolitan Museum of Art
Gift of J. Pierpont Morgan, 1906
07.225.510.326

Fashion Doll (piavola di Franza)

Painted porcelain doll dressed in a *grand panier robe à l'anglaise* of a cream-colored ground brocaded in gold metallic thread and green and rose-colored silks in a floral and foliate pattern, trimmed with gold metallic braid, sable (?), lace, gauze, silver sequins, and paste; petticoat of gold silk covered with gauze appliqué in a polychrome silk floral design with silver sequins and gold braid bowknots edged in lace; headdress of pink velvet trimmed with sable (?), gauze, paste, and ostrich plumes, H. 16 in. (40.6 cm.)

French (?), about 1788

Lent by a private collection, New York
SL 81.73

Parisian dressmakers sent fashion dolls to the provinces and to other countries to acquaint ladies with the latest styles. A fashion doll was sent to the English court as early as 1591 to show what the queen of France was wearing. In the eighteenth century there was a great demand for the *poupée de la mode*, as it allowed ladies to gauge the effect of a costume from all sides and permitted dressmakers to study the detailed construction of dresses, albeit in miniature. In 1748 Lady Anson wrote from London that a doll dressed exactly like Madame de Pompadour had arrived:

She has three compleat Dresses, one the *habit de Sage-Femme*, which is de *Grand Ceremonie*, a *Robe pour les Spectacles*, *Les Promenades*, etc., etc., and one *Robe de negligé* for her morning wear; with all sorts of *Coiffures*, *Agréments* suited to them all, and written explanations and directions to every part of her attire.

The Bayerisches National Museum, Munich, has a similar doll with a large

wardrobe, complete with a printed cotton *robe à la française* with a tiny pair of *engageantes* (lace sleeve ruffles). The French fashion doll exhibited here was sent from the rue Saint-Honoré in Paris to a noble Venetian family. The Venetians irreverently referred to these dolls as *piavoli di Franza*, or "she-devils of France." The style of the plumed *pouf* and the trimmings on the dress are not unlike those worn by Marie Antoinette in Elisabeth Vigée-Lebrun's 1788 portrait. It is tempting to attribute this doll to Rose Bertin, but it could just as easily have been made by competitors, like Madame Lompey or Madame Angier.

Spectacles and Case

Silver-framed glass case of shagreen on a wooden core, L. 5 in. (12.8 cm.)

French, about 1795 (?)

Lent by the Cooper-Hewitt Museum, New York

SL 81.113.4ab

Samuel Percy

Count Joseph Borowleski, the Polish Dwarf

Wax miniature

Irish, 1798

The Metropolitan Museum of Art

Glenn Tilley Morse Collection, Bequest of Glenn Tilley Morse, 1950

50.187.30

Bather

Gilt-bronze furniture mount

French, late 18th century

The Metropolitan Museum of Art

Gift of J. Pierpont Morgan, 1906

07.225.510.205

"Trophée Champêtre"

Gilt-bronze furniture mount

French, late 18th century

The Metropolitan Museum of Art

Gift of J. Pierpont Morgan, 1906

07.225.510.488

Two Sections of a Frieze

Gilt-bronze furniture mounts

French, late 18th century

The Metropolitan Museum of Art

Gift of J. Pierpont Morgan, 1906

07.225.510.586ab



Miniature Paintings

Thomas Forster (active 1690-1713)

Portrait of a Nobleman

Plumbago on vellum, 4 $\frac{3}{8}$ x 3 $\frac{5}{8}$ in. (11.1 x 9.2 cm.), signed and dated *T Forster / delin / 1700*

The Metropolitan Museum of Art

Rogers Fund, 1944

44.36.2

Thomas Forster (active 1690-1713)

Portrait of a Lady

Plumbago on vellum, 4 $\frac{3}{8}$ x 3 $\frac{5}{8}$ in. (11.1 x 8.3 cm.), signed and dated *T Forster / delin / 1700*

The Metropolitan Museum of Art

Rogers Fund, 1944

44.36.5

Thomas Forster (active 1690-1713)

Portrait of a Nobleman

Plumbago on vellum, 4 $\frac{3}{8}$ x 3 $\frac{5}{8}$ in. (11.1 x 9.2 cm.), signed and dated *Fo / 1705*

The Metropolitan Museum of Art

Rogers Fund, 1944

44.36.4

Christian Friedrich Zincke

(1683/84-1767)

Portrait of a Lady, Called Mrs. Vanderbank

Enamel on copper framed with brilliants, 1 $\frac{1}{2}$ x 1 $\frac{1}{2}$ in. (3.5 x 3.8 cm.), ca. 1720

The Metropolitan Museum of Art

Gift of the Misses Sarah and Josephine

Lazarus, 1888-95. The Moses Lazarus

Collection

95.14.99

Christian Friedrich Zincke

(1683/84-1767)

Richard Abell

Enamel on copper framed with brilliants,

1 $\frac{1}{2}$ x 1 $\frac{1}{2}$ in. (4.4 x 3.5 cm.), signed on

the reverse and dated 1724

The Metropolitan Museum of Art

Gift of the Misses Sarah and Josephine

Lazarus, 1888-95. The Moses Lazarus

Collection

95.14.61

William Prewett (active 1733-40)

Portrait of a Young Man

Enamel on copper in gilt mount, 1 $\frac{1}{8}$ x 1 $\frac{1}{8}$ in. (4.8 x 3.8 cm.), ca. 1736

The Metropolitan Museum of Art

Bequest of Millie Bruhl Fredrick, 1962

62.122.113

Christian Friedrich Zincke

(1683/84-1767)

Portrait of a Young Man

Enamel on copper in contemporary mount,

1 $\frac{1}{8}$ x 1 $\frac{1}{2}$ in. (4.4 x 3.8 cm.), ca. 1750

The Metropolitan Museum of Art

Bequest of Catherine D. Wentworth, 1948

48.187.496

Portrait of a Mother and Child

Watercolor on ivory in gilt mount, diam.

2 $\frac{3}{8}$ in. (6 cm.), signed *RC*

French, ca. 1770

The mother wears a miniature.

The Metropolitan Museum of Art

Bequest of Millie Bruhl Fredrick, 1962

62.122.81

Louis XV

Watercolor on vellum, mounted in a frame

set with rose-colored diamonds and

surmounted by double *ls* and a crown,

2 $\frac{1}{2}$ x 2 $\frac{3}{8}$ in. (5.4 x 7.1 cm.)

French, ca. 1770

The Royal arms are engraved on the back cover.

The Metropolitan Museum of Art

Bequest of Millie Bruhl Fredrick, 1962

62.122.84

Peter Adolf Hall (1739-1793)
The Portrait Painter Louis Maurice Joseph

Watercolor on ivory in gilt mount, $2\frac{5}{16}$ x $2\frac{5}{8}$ in. (5.9 x 6.7 cm.), signed *hall* and datable 1772

The Metropolitan Museum of Art
Gift of the Misses Sarah and Josephine Lazarus, 1888-95. The Moses Lazarus Collection
95.14.53

Attributed to Archibald Robertson (1765-1835)

Sir Joshua Reynolds

Watercolor on ivory in gilt mount, 3 x $2\frac{1}{2}$ in. (7.6 x 6.4 cm.). After a self-portrait of 1773.

The Metropolitan Museum of Art
Bequest of Geraldine Winslow Goddard, 1924
24.21



Portrait of a Lady

Watercolor on ivory in gold mount, $2\frac{1}{8}$ x $1\frac{3}{4}$ in. (5.4 x 4.4 cm.), ca. 1778

The Metropolitan Museum of Art
Bequest of Millie Bruhl Fredrick, 1962
62.122.138

George Engleheart (1750/53-1824)
Mrs. Peter De Lancy

Watercolor on ivory in gilt mount attached to a bracelet of woven hair, $1\frac{5}{16}$ x $1\frac{1}{8}$ in. (3.3 x 2.8 cm.), ca. 1780

The Metropolitan Museum of Art
Fletcher Fund, 1938
38.146.16

Peter Adolf Hall (1739-1793)

Portrait of a Lady

Watercolor on ivory in an enameled frame set with brilliants, diam. $2\frac{3}{8}$ in. (6.2 cm.), signed *hall*, ca. 1780

The Metropolitan Museum of Art
Bequest of Isaac D. Fletcher, 1917. Mr. and Mrs. Isaac D. Fletcher Collection
17.120.119

Portraits of a Lady, a Gentleman, and Two Children

Watercolor on ivory mounted in a gold bracelet, each $1\frac{3}{16}$ x $1\frac{3}{16}$ in. (3 x 2.1 cm.)

French, ca. 1785

The Metropolitan Museum of Art
Bequest of Collis P. Huntington, 1900
26.168.67-70

Portraits of a Lady, a Gentleman, and Two Children

Watercolor on ivory mounted in a gold bracelet, each $1\frac{1}{8}$ x $1\frac{3}{16}$ in. (2.8 x 2.1 cm.)

French, ca. 1785

The Metropolitan Museum of Art
Bequest of Collis P. Huntington, 1900
26.168.63-66

Heinrich Friedrich Füger (1751-1818)
Portrait of a Swedish (?) Lady

Watercolor on ivory in gilt mount, $1\frac{1}{4}$ x $\frac{7}{8}$ in. (3.2 x 2.3 cm.), ca. 1785

The Metropolitan Museum of Art
Fletcher Fund, 1941
41.68

Jean Laurent Mosnier, 1743/44-1808
Louis XVI

Watercolor on ivory in gilt mount, diam. $2\frac{9}{16}$ in. (6.5 cm.), signed and dated *J. L. Mosnier, 1790*

The Metropolitan Museum of Art
Bequest of Millie Bruhl Fredrick, 1962
62.122.69

Style of Peter Adolf Hall (1739-1793)
Portrait of a Lady

Watercolor on ivory, diam. $2\frac{7}{16}$ in. (6.2 cm.), ca. 1790

The Metropolitan Museum of Art
Bequest of Millie Bruhl Fredrick, 1962
62.122.137

Portrait of a Lady

Watercolor on ivory in gilt mount set against a background of braided hair, $1\frac{1}{8}$ x $\frac{3}{4}$ in. (2.8 x 1.9 cm.)

French, ca. 1790

The Metropolitan Museum of Art
Bequest of Mary Clark Thompson, 1924
24.80.514

Portrait of a Huntsman with His Dog

Watercolor on ivory in gilt mount, $2\frac{3}{4}$ x $3\frac{5}{16}$ in. (7 x 8.3 cm.), signed and dated *Mortier / an 5me [1795]*

The Metropolitan Museum of Art
Gift of Mrs. Louis V. Bell, in memory of her husband, 1925
25.106.15

Pierre Marie Gault de St. Germain (1754-1842)

Marie Thérèse Charlotte, Daughter of Louis XVI

Watercolor on ivory in gilt mount, diam. $2\frac{3}{8}$ in. (6 cm.), signed and dated *JJ Degault 1795* and inscribed with the sitter's name and date of birth

The Metropolitan Museum of Art
Bequest of Millie Bruhl Fredrick, 1962
62.122.67

Frederick the Great

Enamel on copper, $2\frac{3}{4}$ x $3\frac{7}{16}$ in. (7 x 8.9 cm.)

German, late 18th century

Interior of the lid of a box.

The Metropolitan Museum of Art
Gift of Eduard and Helen Naumann, 1963
63.77

Miniatures of Eyes

Watercolor on ivory mounted as four brooches, a stick pin, and a ring, British, late 18th or early 19th century

The Metropolitan Museum of Art
Gift of Mr. and Mrs. John W. Starr, 1954
54.128.1-3, 4, 6, 7

Jacques Charlier (b. ca. 1720; d. 1790)
Leda and the Swan

Watercolor on ivory in gold mount, 2 x $2\frac{7}{8}$ in. (5.1 x 7.3 cm.)

After a painting by Boucher

The Metropolitan Museum of Art
Bequest of Millie Bruhl Fredrick, 1962
62.122.63

Portrait of an Officer

Style of Jean André Rouquet

Enamel on copper in mount set with brilliants, $1\frac{1}{4}$ x $1\frac{1}{16}$ in. (3.2 x 2.7 cm.)

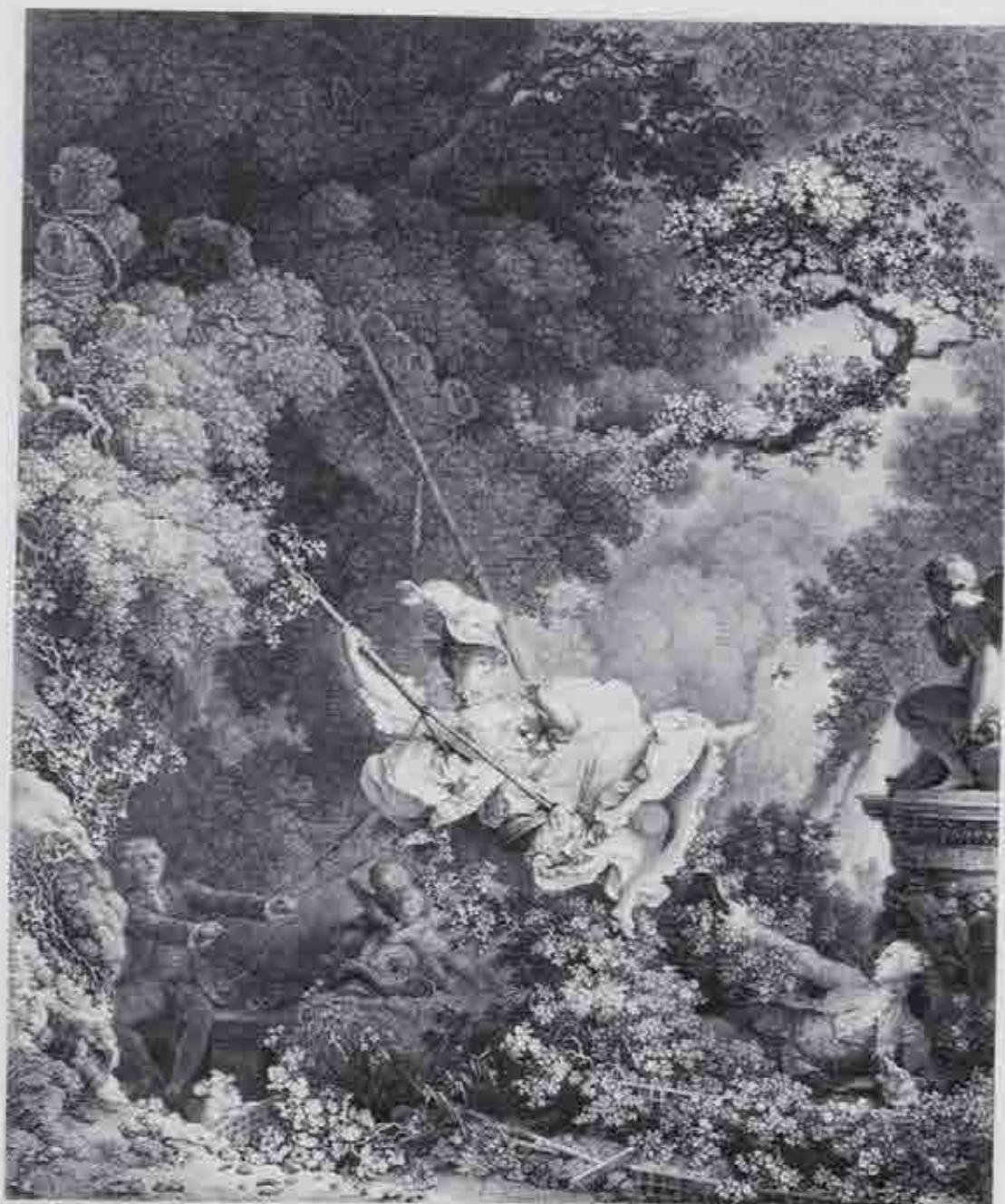
The Metropolitan Museum of Art
Gift of the Misses Sarah and Josephine Lazarus 1888-95. The Moses Lazarus Collection
95.14.68

Rosalba Carriera (1675-1757)

Portrait of a Gentleman in Armor

Gouache on ivory in gilt mount, $3\frac{1}{16}$ x $2\frac{1}{4}$ in. (7.8 x 5.7 cm.)

The Metropolitan Museum of Art
Rogers Fund, 1949
49.122.2



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